

"Moreover, if there be any threat from this handful of Communists, there exist government agencies that are thoroughly equipped to handle such threats to the American Government and the American people, namely the Federal Bureau of Investigation and the courts. We believe the Federal Bureau of Investigation, which is maintained at enormous public expense under the able leadership of J. Edgar Hoover, has demonstrated for many years its ability to cope with saboteurs of democracy, in times of war and peace alike.

"Further, the FBI is clearly in a far superior position to either the industry or to any Congressional investigating committee in determining who is, and who is not, a Communist, and from among those who are Communists, which are of the Moscow variety.

"Certainly, the studios of Hollywood have not the slightest obligation, legal or moral, to discharge a man, even if he is proven to be a Communist, until it is clearly demonstrated that he is guilty of treasonable activities. On the contrary, no studio has the right, legal or moral, to discharge a man for his political beliefs; and we wish to go on record as stating that we condemn as un-American any employer who would discharge an employee for any such reason.

"The Congress of the United States has established as a criminal act participation in any activity designed to overthrow the Government of the United States by force. We welcome in the future, as we have in the past, any and every investigation by the FBI looking toward the ferreting out of any and every member of any group that is dedicated to overthrow the government by force, or that gives secret allegiance to any foreign power. We shall continue to extend cooperation looking toward the elimination of any such individuals from the industry, and toward turning them over to the proper authorities, subject only to our refusal to be turned into an American Gestapo in pursuit of individuals who there is no sound reason to believe have treasonable intentions.

"Going beyond such traitors, if any, in our midst, we have no sympathy with, and even less understanding of, those Americans who would trade for our proud democracy a way of life and a form of government which, wherever tried, has proven to be destructive of

the rights and freedoms of the individual, which we so dearly cherish. But, until and unless the Communist Party is outlawed, we demand recognition of the complete right of any American to be a member of that party (or, indeed, of any legally constituted political party), without jeopardy to his freedom or his employment. To hold any contrary view would in our opinion be the unthinkable equivalent of the treatment of democrats in those countries where Communism prevails. We wish ever to be jealous of our Bill of Rights, however much we may disagree with political philosophies which are espoused under its protection.

"We of course feel that if and when it is proven that the Communist Party of America or any other party owes its allegiance to any foreign government, it should immediately be outlawed.

"We of course feel that any person who perjured himself as to his allegiance or any other matter in entering this country should be jailed or deported.

"We of course feel that any individual who secretly and without registration takes his orders from a foreign government, directly or indirectly, is guilty of treason, and should be tried accordingly; but we feel that these trials should be conducted in accordance with basic American principles, with proper rights of defense, and that there should not be substituted for such trials mere demagogic appeals to public opinion. As to the destruction of reputations and liberties by proceedings which are the equivalent of trials but without rights of defense, we feel that the motion picture screen in all its power, as well as all other media, should be alerted and when necessary mobilized, to the end that a defense may be presented to the American people.

"Further, we resent the careless hurling of the word 'Communist' at every Left-wing member of the Democratic Party or even its more radical splinter groups. We resent this exactly as much, and for precisely the same reason, as we have resented the hurling of the terms 'Fascist' and 'tool of Wall Street' at sincere Right-wing Americans of the Republican Party -- including Wendell Willkie, who so nobly and successfully rushed to the industry's defense when it last faced an unwarranted attack and threat.

"Desperately we wish a return to the America of a few generations ago, and of many generations before that, when men of good will and of different political faiths could assemble in town meeting, discuss their political differences, and remain friends. For when the freedom to disagree, the right to dissent, is threatened in America, the whole fabric of our beloved country is in jeopardy.

"We hope, and we have confidence, that we shall be but the first of countless Republicans and Democrats to recognize that it is our duty and obligation as Americans to defend the rights of Americans of political faiths different from our own.

"We feel it would be as outrageously unfair to attempt to brand Hollywood as being Communist-ridden and Communist-dominated as it would be to attack the Bureau of Printing and Engraving as being Communist-ridden and Communist-dominated because it prints the Communist Party symbol and candidates on the ballots which are printed by the government at the taxpayers' expense.

"We have long fought against discrimination because of race or color. We regard any attack because of political faith as being a comparably monstrous and untenable affront to the basic tenets upon which the country was founded, and upon which it has grown to a strength never approached by any other nation in history, a strength great enough to save the very existence of Communist Russia after it had been attacked by its former fellow-conspirator against the liberties of man.

"We regard the investigation as particularly ill-timed in view of the struggle which the industry is making to survive in the face of the recent heavy blows to it abroad, and the consequent severe danger to the preservation of the markets and screens of the world for the greatest, and almost only, medium available internationally in the ideological war which our country is presently waging. This danger obviously extends also to the employment and the standard of living of the thousands of workers in the industry.

"At such a time, we might expect the Congress of the United States and our administration to rally to the defense of the American motion picture, instead of siding our jealous rivals and foreign enemies to discredit it.

"We are tired of our industry, and of our profession, and of our families and friends, eternally being placed in a defensive position by every group seeking notoriety at Hollywood's expense. We have faith that the majority of the elected Congressional representatives of the American people resent equally with us abuses of the powers of the Congress; and that, equally with us, they recognize that these rights flow to Congress from the people, and are intended largely for the preservation of the rights of the people and of every group, large or small.

"More importantly, we are fearful for the civil liberties of other Americans if the people of this industry, always merely the first to suffer from witch-hunts, do not organize themselves in defense of the reputations and employment and liberties of those among the defendants who are innocent of any traitorous activities or intentions - and, being innocent, should have nothing whatsoever to fear. Hopefully, the members of the Congressional committee will so conduct the investigation as to obviate these fears, and thus make our aid unnecessary; but even if this should be true, we believe there has been far too long a delay in the formation of an organization that is prepared to serve notice that a defense is available against injustice to our people and their work.

"Accordingly, we hereby invite other Americans of Hollywood to join with us in the organization of a joint Republican and Democratic Committee dedicated to the preservation of American civil liberties, and to the defense of the good name of the industry and the individuals who comprise it.

"Finally, we wish to point out that none of the undersigned has been subpoenaed; and to the best of our knowledge, none of us is believed to be suspect of treason. However, we wish to make ourselves available for query by the Congressional committee if it sincerely wishes to go further in determining the truth.

"REPUBLICAN AND DEMOCRATIC JOINT COMMITTEE  
OF HOLLYWOOD (FOR THE PRESERVATION OF  
CIVIL LIBERTIES, AND THE DEFENSE OF THE  
PEOPLE OF THE MOTION PICTURE INDUSTRY)"

A reception was held for the "unfriendly" witnesses in Chicago while they were en route to testify at the hearings in Washington, D. C. With regard to the reception Herbert Biberman has expressed disappointment that a mass meeting was not arranged but felt that the reception which they held for them was better than nothing. According to screen writer Waldo Salt, their contacts in Chicago were attempting to get people as influential as possible who would be able to mobilize the city and try to make it a "big civic event." Biberman expressed high praise for the Chicago "Sun" which paper, he stated, intended to give them the fullest coverage and present their case in the "right light."

In addition, Bartley Crum referred to the Chicago reception upon his arrival in Washington, D. C., by stating that the "unfriendly" witnesses had presented their case before the people of Chicago and that these witnesses had received a great deal of sympathy and support from the citizens of Chicago.

On Saturday afternoon, October 18, 1947, Bartley Crum, Robert W. Kenny, and Ben Margolis arrived at the Washington National Airport from San Francisco by way of Chicago. They were met at the airport by David Wahl, Martin Popper and his wife, and John Dierkes. It should be noted that John Dierkes arrived in Washington, D. C., from New York City on the night of October 17, 1947, and obtained rooms at the Hay-Adams Hotel where he also obtained a suite of rooms for Bartley C. Crum who was to reside at the Hay-Adams Hotel during his stay in Washington incognito. John Dierkes appeared to be one of the "steerers" for the legal staff representing the 19 subpoenaed witnesses from Hollywood and did considerable contact work for them with various individuals in Washington.

It will be recalled that Dierkes was formerly with the Treasury Department in the Internal Revenue Bureau and was sent to Hollywood as an official in connection with the preparation of a movie short concerning the Internal Revenue Bureau. While in Washington Dierkes was observed to be in close association with Charles Kramer, who is employed in the office of Senator Claude Pepper in an advisory capacity, and David Wahl, the Washington representative of the American Jewish Congress. Wahl is also known to be a Communist Party sympathizer.

Upon arrival in Washington, the three aforementioned attorneys representing the "unfriendly" witnesses proceeded immediately to the offices of Martin Popper where they remained for a few moments and then went to Room 100-C of the Shoreham Hotel which suite of rooms had been obtained as a headquarters for the legal staff while handling the affairs during the Congressional hearings. These rooms were used by the attorneys for preparing press releases, holding conferences and to prepare and counsel each of the witnesses who they represented.

Activities of "Unfriendly" Witnesses and their Attorneys  
or Associates During October, 1947, Hearings


A publicity rally which was referred to in the previous section was held on the evening of October 20, 1947, at the National Press Club Auditorium in opposition to the hearings as scheduled by the House Committee on Un-American Activities. Martin Popper, vice-president of the National Lawyers Guild, acted as chairman of the rally and after introducing each of the 19 "unfriendly" witnesses subpoenaed from Hollywood, by the Committee, he introduced Robert Kenny, one of the attorneys for the group. Kenny, who is the president of the National Lawyers Guild, made the characterization that a "retrogression of centuries to the days when the Elizabethan Master of Revels passed on the plays" is the objective of the House Committee on Un-American Activities in its current investigation of the motion picture industry. Kenny in his statements continued by saying that the Committee was "engaged in a conspiracy to control communication and destroy free speech." Kenny in referring to his unsuccessful attempt before the Committee in its opening session to argue in behalf of a motion to squash the subpoenas issued to his clients, declared the Committee "very well knew that our motion went to the essential validity of the entire inquiry." Continuing his attack on the investigation, he called it a "blatant and undisguised attempt to exercise a dictatorship over a medium of expression."

According to the newspaper accounts, more than 600 persons filled the auditorium. Those in attendance heard in addition to Kenny attacks on the inquiry by Bartley C. Crum and Martin Popper, attorneys for the so-called "unfriendly" witnesses. In addition, the article stated that actor Larry Parks, producers Edward Dmytryk and Lewis Milestone, screen writers Dalton Trumbo and Ring Lardner, Jr., also appeared before the audience, according to the Washington "Evening Star" of October 21, 1947.

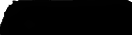
Larry Parks called himself a "Wilson, Roosevelt, Wallace Democrat." He declared that certain political figures are setting new standards of loyalty and are trying to impose their own private and peculiar definition of Americanism on what we must all base our answers.

Mr. Dmytryk, director of the motion picture "Crossfire," a current mystery film with an anti-Semitic angle, in his remarks stated that a small energetic group of reactionaries in Hollywood were bent on branding as subversive propaganda such treatment of social problems on the screen and any suggestion that all is not perfect in our country, any characterization of a businessman as greedy for profits (perish the thought) or of the politician who is less than pure of heart.

Bartley C. Crum, before making his remarks, indicated that he was tearing up his prepared speech before the audience and proceeded to unmercifully attack J. Parnell Thomas, chairman of the House Committee on Un-American Activities and members connected therewith. After making numerous derogatory remarks concerning the appearance of Mr. Thomas and numerous caustic remarks in general concerning the hearings, members of the Southern Conference for Human Welfare took up a collection. Crum stated that money received from this collection was to be sent to Paul Draper, well-known dancer in New York City, who was the treasurer selected by the Lawyers Guild and that this money was to be used for publicity purposes in order to defeat and disband the Congressional Committee. In concluding his remarks Crum stated that he had never appeared before such a nauseating-appearing individual as Mr. Thomas and as the day went on he found it difficult for him to control himself to prevent his being sick to his stomach. He then said if there were any FBI Agents in the auditorium, he wanted them to go and tell Thomas what he said and then both Thomas and the Agents could go to Hell.



It should be noted that those present were of the opinion that the photographs were being taken by FBI Agents and that the headquarters of these Agents was the house next to the Athanassov home at which place an FBI Agent allegedly resided. In this connection it should be noted that Agents of this Bureau did not cover in any manner this party and, further, the records of the Washington Field Office failed to reflect that there is any Special Agent of that office residing next to the Athanassov residence nor has any Agent ever resided there. No coverage of this party was made in view of the fact that the informant had assured Washington Field Office Agents that he would be present at the party and furnish full information concerning it.

Informant  stated that the above incident wrecked the festive spirits of the guests. For example, the press secretary of the Rumanian Legation, Alfons Vogel, and his wife decided to leave the party sooner than was actually permissible from the standpoint of etiquette or good graces.

[REDACTED]

As one of the attorneys of the Hollywood celebrities now in Washington, he was asked a number of questions regarding the interrogations. His attitude to the investigation generally was one of ridicule and on a number of occasions he emphasized the fact that this whole investigation, and for that matter the Congressional Committee for un-American activities, was a ridiculous affair and a procedure not unlike the methods used in the past by Hitler and Mussolini. Of the investigations themselves, Drum spoke very lightly, apparently wishing to convey the impression that they were unfounded, uncalled for, and were definitely a breach of the rights and liberties of the American people. In addition, the informant reported that in referring to a certain picture which had evidently been considered as un-American, Drum made the statement that he and his clerks had written a number of letters and had approached openly on occasions the members of the Congressional Committee with the request that the picture be brought before them and shown to them so that they could for themselves decide whether its subject could by any stretch of the imagination be considered un-American; however, he stated that to date the Committee had not complied with their request and had not apparently even answered their letters.

Gradually the conversation shifted from the un-American investigations to the more general topic of Communism and the reaction of the American people to certain events concerning the relationship of this country with Soviet Russia. Bartley Drum startled several of those present by stating that he considered the Soviet attitude as reported by Andrei Vishinsky at the United Nations is, in particular with regard to his vicious attack on war criminals, indicative of poor knowledge and lack of intelligence on the part of the Russians of the attitude and position of the average American.

Crum admitted whereas warmongers did exist in the United States in large numbers, it was a mistake and a grave mistake at that, for Vishinsky to include in his list a person like Governor Earle for example, former Governor of Pennsylvania and former Minister to Bulgaria, who in the opinion of Crum is absolutely of no consequence in the United States and who was actually being honored by being placed on the list of warmongers along with Austin and the rest of them. Crum maintained that the Russians did not understand the sentiments and feelings of the American public and that by their attack on warmongers, they had chosen the wrong approach.

Confidential Informant [REDACTED] further reported that while discussing the possibility of eventual cooperation between the Soviet conception of a democratic social order and the American conception of democracy, Crum expressed the theory rather well substantiated that such cooperation was not only feasible but had in fact taken place throughout the whole war and thus gave sufficient proof that it could be attained. According to Crum, the split between the Soviet Union and this country came immediately after the San Francisco Conference. Without attempting to lay the blame on one side or the other, Crum maintained that in spite of the ideological differences that separated the two countries, up until the said San Francisco Conference they had cooperated rather effectively in defeating national socialism and there was no reason why this cooperation could not be extended over the period of peace.

At this point Crum was vehemently attacked by several members of the party, notably Mrs. Gertrude Evans and an unknown woman who came to the party with Dr. Alper and his wife, both of whom maintained that only the United States was at fault for breaking up the good relations because the capitalists of this country had brought pressure to bear on the people in the Government and as soon as the war was over, had more or less taken over the dictation of the United States foreign policy. The informant reported that Bartley Crum again emphasized that he was not prepared to discuss the faults of either side but that he maintained that such were committed on both sides and no useful purpose could be gained by going over these faults and trying to place the blame on one side or the other.

Reverting temporarily to the investigation of the House Committee on Un-American Activities, Crum expressed the hope that sooner or later someone of the accused, or as he put it, if he himself had been a Communist, he would have taken the stand officially that under the First Amendment of the American Constitution, he was entitled to his beliefs and convictions and thereby free expression. This point was warmly seconded by Dorothy Todd who also expressed the desire to see someone challenge the said Committee for un-American Activities with the stand under the First Amendment of the Constitution. Crum said in effect he would say, if challenged, "Why gentlemen, I am a Communist -- so what;" but on several occasions throughout the evening, he emphasized the fact that he was not a Communist, that he was a Roman Catholic and his political sympathies were with the Republican Party of this country. Informant [REDACTED] pointed out that this statement was outstanding because on several occasions during the evening he emphasized that point.

On October 22, 1947, through [REDACTED] it was ascertained that Marguerite Henderson, a clerical employee in the offices of the Maritime Committee and prominent member of the Washington Bookshop, contacted Bob Silberstein and asked him where the funds raised to fight the Thomas-Rankin Committee should be sent. Silberstein indicated that the funds collected were allocated to the Southern Conference for Human Welfare and the National Lawyers Guild which had set up a special fund. Silberstein stated he had heard that Paul Draper in New York City was handling it but stated he was not sure of this and suggested that Marguerite call Martin Popper of the National Lawyers Guild who could be reached at Room 100-C of the Shoreham Hotel. Through this same source it was learned that Henderson subsequently contacted a man, identity unknown, at Room 100-C of the Shoreham Hotel and asked where the funds for the fight against the Thomas-Rankin Committee should be directed. The man advised that he did not know but would try to get Popper to contact Marguerite. Later on the same date through this same source it was ascertained that Henderson was contacted by Don Rothenberg, organizational director of the Southern Conference for Human Welfare in Washington, D. C., and a registered member of the Communist Party, who said that he had found out that the funds were being raised for "the movie people" and that Paul Draper was the treasurer and his offices were located at 131 East 66th Street, New York City.

From [REDACTED] it was ascertained that on October 23, 1947, Wahl contacted John Dierkes. They discussed the whereabouts of Bart Crum and Wahl indicated the last he knew about him was a 3 o'clock appointment with Wayne Morse (phonetic - probably Senator Wayne Morse). Dierkes related an interesting story to Wahl involving a friend who is an old friend of Eric Johnston. Dierkes stated he went around to see him and when he got there this friend walked into Johnston's office with McNutt, Johnston, Cheyfitz, and a public relations man, and McNutt said: "We are up a creek without an oar. Have you got an oar?" Thereafter, Dierkes indicated this show was nobody's game except that of Taylor, Menjou, Gary Cooper, and a variety of people and "the really important characters have been really screwed," and he believes it time for "Bart or some reasonable person to go around and put the heat on these \_\_\_\_\_," and he does not feel "the kids in his place are prepared to let him do it."

It would appear that Dierkes' idea was to persuade the movie magnates to stronger action and to point out that they were dupes in the hearing. Dierkes continued that their position was to be that the real idea was to put such a thing out of business, suggesting editorials in the New York Times, Washington Post, and Times Herald, that there is really substantial stuff in this business. He referred to some statement that the President had made that afternoon and stated this committee business is Presidential stuff and it is knocking them right off the front page.

On October 23, 1947, after the official adjournment of the Congressional Committee hearings for that day, John Garfield, motion picture actor, after grouping numerous people around and signing autographs announced that they all should follow him into the corridor where he would hold a press conference. He left the caucus room of the Old House Office Building and proceeded to the elevator well immediately outside of the caucus room where he climbed halfway up the stairs and began to read a resolution which denounced the Thomas Committee and indicated that the hearings held by this Committee were an outrage to human decency. After numerous caustic remarks of this type, he stated that he along with eight other individuals had formed a committee which was going to attempt to defend the 19 witnesses from Hollywood who had been subpoenaed before the Committee and demand that a cross-examination be conducted by the committee. This committee was to be known as the Committee for the Defense of the First Amendment of the American Constitution. The other individuals accompanying Garfield were his wife, Julius Epstein, William Epstein, Bernice Parks, Candida Lee (colored), Irwin Shaw, Paul Stewart, Paul Draper, Uta Hagan, and Oscar Senlin. (Aforementioned names are spelled phonetically.)

At this point in the gathering the crowd became boisterous and unruly and Garfield was asked to adjourn to the caucus room for his press conference by the building guards and he indicated the desire that he wanted the public to hear what he had to say. At this point the guards forcibly escorted him back to the caucus room from which the general public was excluded. Several members of the press still remained in the caucus room and they proceeded to question Garfield and the Epstein brothers concerning this newly formed organization and they denied vigorously that it was Communist or anyone connected with it was a Communist or fellow-traveler and they asserted the purpose of forming this committee was for constitutional Democracy. It was obvious after a few minutes that none of the press representatives present desired to further question these individuals other than a representative from the newspaper PM. The indications were that the PM reporter knew that the conference was going to be staged and had a prepared group of questions and he was the only individual who continued to question Garfield and the Epstein brothers concerning their newly formed group. Paul Draper made several remarks condemning the Thomas Committee and numerous remarks that he made were recognized by Agents present as having previously been published in the Daily Worker and were of the general Communist Party line throughout. The conference broke up after approximately thirty minutes duration.

Confidential Informant [REDACTED] who is a member of the Communist Party and an active paid informant of the Washington Field Office, advised on October 23, 1947, that Charlotte Young was employed at Room 100-C of the Shoreham Hotel, working during the hours from one to five pm daily and in addition was doing some work for this group during her evening hours at home. Charlotte engaged in general stenographic and clerical work for this group and made the statement to Informant [REDACTED] that she hoped she would at least be instrumental in bringing about the "death knell" of the House un-American Activities Committee. Informant [REDACTED] stated further that Charlotte Young would have to have considerable pull to obtain this job and in the informant's opinion, Elizabeth Sasuly, Washington legislative representative of the Food, Tobacco, Agricultural, and Allied Workers of America, CIO, probably had a large part to play in this connection. The informant stated that Larry Parks (star of "The Jolson Story"), was very much in evidence in Suit 100-C of the Shoreham Hotel. It is to be noted that Charlotte Young is presently acting as membership director of the Communist Party of the District of Columbia according to Confidential Informant [REDACTED].

On Sunday, October 25, 1947, the Star newspaper published an article bearing a New York, New York, date line of October 25 by the Associated Press entitled: "Pepper and Rankin Debate Film Inquiry in Radio Broadcast." This article relates to a speech delivered by Senator Claude Pepper, Democrat, of Florida in New York City on Saturday evening, October 25, 1947.

Senator Pepper said the House Committee on Un-American Activities investigation of Hollywood is censorship in violation of the Bill of Rights, and Representative Rankin, Democrat, of Mississippi, member of the Committee, replied that the criticism "comes with poor grace from a Senator." Continuing, the article stated that Senator Pepper said: "If censorship begins with the movies, it will next reach the press, the radio, the painter, the musician, and in time the pulpit."

According to the article, this speech was made by Senator Pepper in a Mutual Broadcasting System radio broadcast from New York. Senator Pepper referred to the investigation as a "witch hunt," and said the danger of such investigations comes from the fact that they stifle the American genius for growth and development. They "attempt to produce a safe and even pusillanimous conformity to a stereotype of mediocrity dictated by some self-constituted censor." He said the First Amendment forbids laws censoring in advance, and also laws imposing subsequent punishment, and added: "Fear of punishment, whether through imprisonment or through Congressional Committee defamation, can and does result in a silencing of those who have a right to speak out." Senator Pepper said witnesses were permitted to testify to hearsay and third hand information, immunity, and some of those damaged may never get a chance to defend themselves.

The article further states that earlier on the day of October 25, 1947, former Assistant Attorney General C. John Rogge said that Hollywood figures should refuse to appear before the Committee. Speaking at a Conference on Cultural Freedom and Civil Liberties, sponsored by the National Arts, Sciences, and Professions Council of the Progressive Citizens of America, Mr. Rogge said: "My advice to our Hollywood friends and to all others is not to appear at all." He declared that Senator Pepper did not go far enough when he advised Hollywood artists and writers to appear but to answer no questions pertaining to their private political beliefs or ideas.

Continuing, Mr. Rogge stated that in his opinion the House Committee is unconstitutional. It violates not only the First Amendment, but the Fifth, Sixth, Ninth, and Tenth Amendments, as well. In his opinion, Mr. Rogge continued, no one need appear and testify before such an unauthorized and unconstitutional agency of the Government.

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In the same article it was stated that Representative John Rankin, Democrat, of Mississippi, a member of the Committee, made a talk on the same date from McComb, Mississippi. Congressman Rankin spoke immediately after Senator Pepper's broadcast, and on the same program. Mr. Rankin said civil liberties guarantees do not give the right to anyone to plot to overthrow their government or attempt to spread Communism or any other "ism" to our destruction. Mr. Rankin said the Committee is rendering a great service "by exposing the enemies within our gates and it comes with poor grace for a United States Senator to be giving them aid and comfort by criticizing the Committee." Mr. Rankin also stated that so far as attempting to persecute anyone, there is not a word of truth to it; the Committee has done all possible to get at the facts, and those who squawk the loudest always seem to be those are later convicted.

According to the article, Representative Rankin concluded his remarks by stating: "We have a right to investigate the activities of those Communists who are trying to spread propaganda through the moving pictures. Communism is the greatest menace our civilization has ever known, and anyone who attempts to spread it in this country is an enemy of our Government and ought to be dealt with as such."

Prior to the opening of the morning session of the hearings in connection with the Communist Infiltration of the Motion Picture Industry on October 28, 1947, Rob Hall, Daily Worker correspondent for Washington, D. C., and a member of the National Committee of the Communist Party, USA, was observed engaged in conversation with Martin Popper, vice-president of the National Lawyers Guild. This conversation lasted approximately fifteen minutes and the individuals were observed to look over unidentified pieces of paper in each other's possession. In addition to the above, Rob Hall was observed to converse with Robert W. Kenny, attorney for the 19 defendants subpoenaed before the Committee, a short while prior to the afternoon session of the Committee hearings. From observation of Kenny's face by Agents in attendance, it seemed that Kenny was well acquainted with Hall. The above observations were made by Agents of the Washington Field Office who were in attendance at the hearings.

On October 28, 1947, [REDACTED] were contacted and [REDACTED] stated that she had listened to the radio transcriptions of the Committee hearings in Washington and that in her opinion "Thomas is handling this thing abominably. He threatens and intimidates the witnesses." She stated that when Lawson was on the stand, Thomas spoke up pointing out that the former should answer the questions and that "other people on that stand have been cited for contempt and have gone to jail." In the informant's opinion this is a "disgusting exhibition and not American."

Informants pointed out that so far as Hollywood is concerned "they nailed Lawson. The town is shocked. People didn't believe that Lawson was a Communist. The only thing they will believe is the Party card." [redacted] pointed out that he and his wife have been in telephonic conversation with "certain members of the delegation and a lot of people in the delegation are shocked." Those in Washington now feel that "there are only 8 or 9 of those subpoenaed who are Communist." [redacted] continued that should Party cards be produced for the "unfriendly" witnesses "right down the line" that "the effect on this town will be a bomb shell."

The newspaper ads and presentation of Eric Johnston are considered rational and in view of the fact that Johnston with his Chamber of Commerce background, has stated the position of the industry so lucidly, [redacted] says that the conservatives in the motion picture business feel that Johnston has represented the industry very well.

In discussing the Committee generally, [redacted] said that many of his friends whom he considers "liberal" in Hollywood, are convinced of the fact that Smith and Leckie are still in the employ of the FBI and despite the fact that they are called ex-Agents, certain people feel that the FBI has made investigators available for the Committee. [redacted] knows this is not true and has attempted to convince his friends but on most occasions without success. He has pointed out to these persons that these two men were either fired or quit of their own will and have been in other lines of endeavor since severing connection with the FBI, but he feels that he has not convinced anyone of this fact.

On Tuesday, October 28, 1947, [redacted] House of Representatives Committee on Small Business, stated that a friend of his, Mr. Fred Baker, a Republican Committeeman in the State of Washington, was at that time in Washington, D. C., on business. Mr. Baker is an acquaintance of Mr. Bartley C. Crum, one of the defense lawyers for the 19 writers, producers, and directors under subpoena and who is also a member of the Republican Party. Crum on at least a half dozen occasions within a period of two days tried to contact Fred Baker and eventually Baker did see Crum.

Crum told Baker that he had been anxious to talk with him because he wanted Baker to assist him in contacting Speaker Joe Martin, Majority Leader in the House of Representatives. Baker asked why Crum wanted to see Martin and Crum replied "to stop these contempt charges." Baker advised Crum that it was not necessary for him, Baker, to assist Crum in seeing Martin because Crum was already acquainted with Martin. Crum, nevertheless, insisted that Baker, a Republican Committeeman, accompany him to see Joe Martin.

According to [REDACTED] Baker did not accompany Crum and he does not know if Martin had been contacted. During the course of Crum's conversations with Baker, Crum said, "We are losing a lot of good Republicans over this thing." (Referring to the Thomas Committee hearings on Hollywood) Crum said, "We don't want to stoop to a low level in the course of our defense but we do have information that Thomas is a former member of the Catholic Church which he has drifted away from and that, in fact, his true name is not Thomas, but Finny or Feeney, and in addition to this, Thomas was in some way connected with the Van Sweringen Railroad Fraud in 1932. Crum indicated that he did not want to be forced to use this material against the Committee. (It was previously brought out at the time that Eugene Dennis was subpoenaed before the Committee that Thomas' true name is Feeney.)

HEARINGS REGARDING THE COMMUNIST INFILTRATION OF THE MOTION  
PICTURE INDUSTRY BEFORE THE COMMITTEE ON UN-AMERICAN ACTIVITIES,  
HOUSE OF REPRESENTATIVES, EIGHTIETH CONGRESS, FIRST SESSION,  
OCTOBER 20, 21, 22, 23, 24, 27, 28, 29 and 30, 1947

The hearings of the captioned Committee were opened on Monday, October 20, 1947 by the Chairman, the Honorable J. Parnell Thomas. In his opening remarks, Mr. Thomas indicated that the Committee was well aware of the magnitude of the subject which it was investigating. He stated that because of the far-reaching effect which the motion pictures have upon the mass audiences, it was necessary to publicly bring out into the open the Communist influence in the American motion picture industry. He pointed out the over-all infiltration program of the Communist Party was directed at the various fields of endeavor, including the motion picture industry. He stated that the question before the Committee and the scope of its present inquiry was to determine the extent of Communist infiltration in the Hollywood motion picture industry. He indicated the Committee desired to know what strategic positions in the industry had been captured by the Communist elements.

Before the testimony of the witnesses commenced, Mr. Thomas placed his investigators, Messrs. H. A. Smith, A. B. Leckie and Louis J. Russell, all former Agents of the FBI, on the stand and had them fully identified.

Jack L. Warner

The first witness to appear was motion picture executive Jack L. Warner who was accompanied by counsel, namely, Paul V. McNutt. Mr. McNutt represented the Motion Picture Association of America, Incorporated, and the Association of Motion Picture Producers, Incorporated, of which Mr. Warner's company was a member. Mr. Warner in his testimony stated that he has been associated with the motion picture industry for approximately forty-odd years. He entered into the record a statement in which he said that his company was keenly aware of its responsibilities to keep its productions free from subversive poisons. He stated that with all the vision at his command he scrutinized the planning and production of Warner Bros. pictures. He indicated that Warner Bros. production "Mission to Moscow" was made to fulfill the same wartime purpose for which Warner Bros. made such other pictures as "Air Force", "Objective Burma", "Destination Tokyo" and others. He stated that this picture was made only to help a desperate war effort and not for posterity.

Mr. Warner admitted that there were individuals in the motion picture industry whom he considered to be "un-American". The Committee referred to the previous testimony of Mr. Warner before it which indicated that the principal medium through which the Communists have sought to inject their

Communist propaganda into films were the writers. Mr. Warner stated that anyone he thought was a Communist, or anyone who was identified as a Communist in his employ was dismissed at the expiration of his contract. He identified six people whom he let go when their contract expired. They were Alvah Bessie, Gordon Kahn, Albert Maltz, Howard Koch, Ring Lardner, Jr. and John Howard Lawson. He also mentioned in this same connection the names of Robert Rosson, Erwin Shaw, Dalton Trumbo, John Wexley, Emmett Lavery, Julius and Philip Epstein and Clifford Odets.

Mr. Warner injected into his testimony, according to the record, that the majority of these writers never delivered anything. He stated that actually what they did was to take your money and supposedly they were writing your scripts, trying to get these doctrines into the films or working for the Party. Mr. Warner specifically said that he recalled John Howard Lawson trying to inject in one form or another his ideas into his scripts. He referred to a production prepared by the Epstein brothers called "Animal Kingdom". He stated this production was aimed at the capitalistic system, indicating that the rich man is always the villain.

Mr. Warner testified also that his studios were preparing a picture called "Up Until Now". It was indicated that this picture will point out the methods and evils of totalitarian Communism. Considerable discussion and testimony was entered into the record concerning the picture "Mission to Moscow". Mr. Warner in his testimony endeavored to point out that the picture was based on the book of Joseph E. Davies with the script written by Howard Koch. He endeavored to point out that this picture was based actually on the writings of Mr. Davies and his statements concerning Russia in 1937, and not as Russia existed in 1944. Mr. Warner indicated that he has never been in Russia and consequently he could not tell whether or not the scenes or script portrayed in the motion picture were right or wrong.

The complete testimony of Mr. Warner which he gave before the Subcommittee on Un-American Activities on May 15, 1947, heard in Los Angeles, California, was entered into the record. One of the salient points brought out in the May 15 testimony of Mr. Warner was that it is often difficult to prevent the hiring of certain people in the motion picture industry due to the fact that the majority of employees are hired through unions and through the guilds, some of which are Communist controlled. Also, the discharging of subversive employees, he stated, is difficult because of union regulations. Warner indicated that it must be done along seniority lines. He stated that one of the guilds was "pretty pink" and that his company had to close a complete department in order to get rid of them. He stated that this guild was the Story Analysts' Guild. He indicated that it was necessary for them to have this work performed in New York. In conclusion, Mr. Warner stated that he believed that a man should not be deprived of his livelihood because of his

political beliefs. He stated that he would do everything that is humanly possible to eradicate Communist ideology in every form, shape or manner in the motion picture industry.

Samuel Grosvenor Wood

Mr. Wood was identified as a motion picture producer and director born in Philadelphia, Pennsylvania in 1883, who has been affiliated with the motion picture industry for over thirty years. Some of the pictures which he produced and directed in recent years include "Saratoga Trunk", "Goodbye Mr. Chips", "For Whom the Bell Tolls", "Kitty Foyle", "King's Row" and "Ivy".

Mr. Wood stated that he is a member of the Screen Directors Guild. He indicated that the Communists have tried to infiltrate this guild. He stated that there has been a constant effort by these forces to get control of the guild. In fact, he indicated that there is an effort to get control of all unions and guilds in Hollywood by the Communist forces. He indicated that the most serious time in the history of the guild was during the period that John Cromwell was the president. He stated that Cromwell, together with three or four associates, tried to steer the guild into the "Red river" but that he was not successful because the guild was too strong on the other side of the fence. He identified as associates of Cromwell, Irving Pichel, Edward Daytryk and Frank Tuttle.

Mr. Wood testified that he was the first president of the Motion Picture Alliance for the Preservation of American Ideals. He explained that the cause and circumstances for the founding of this organization was self defense. He stated that the members of the organization, including himself, felt that there was a definite effort by the Communist Party members or Party fellow travelers to take over the unions and guilds in Hollywood. He also related that these Communist forces, if successful in taking over the guilds and unions, would then endeavor to use the industry for the dissemination of Communist propaganda. Wood explained that the organization met opposition from the Emergency Council of Hollywood Guilds and Unions. He indicated that this group was presided over by Emmett Lavery and that operating back of the scenes was Herbert Sorrell. He also referred to a group known as the Free Word which Walter Wanger instigated. According to Mr. Wood, Wanger's first attack was on the basis of "We don't want any home-front Communists here". He did not mention any home-front Fascists. He called it "home-front Fascists" but said nothing about "home-front Communists".

Concerning Communists exercising any influence in the making or production of motion pictures, either past or present, Mr. Wood stated that the Communists are trying but that he thought at the present time Hollywood

was pretty well aware of their activities and they were watching them pretty closely. He pointed out that it isn't only what these Communists get into the films but it is also what they keep out. He stated that if a story has a good point that sells the American way of living which can be eliminated, they endeavor to do it.

In reply to the question, "Is it your opinion that there are Communist writers in the motion picture industry?", Mr. Wood stated that it was not only his opinion but he knew positively that there are Communist writers in the motion picture industry. He stated that he did not think there was any question about Dalton Trumbo, Donald Ogden Stewart, and John Howard Lawson. With regard to Lawson, Wood indicated that "He is active in every piece of Communist work going on".

Concerning examples in which the Communists have exerted influence in the motion picture industry Mr. Wood made the following comments:

"I think the thing that is very important and the thing I was most anxious about is the pride of Americans in working. They are pretty subtle. For instance, a man gets a key position in the studio and has charge of the writers. When you as a director or a producer are ready for a writer you ask for a list and this man shows you a list. Well, if he is following the Party line his nets are on top or the other people aren't on at all. If there is a particular man in there that has been opposing them they will leave his name off the list. Then if that man isn't employed for about two months they go to the head of the studio and say, 'Nobody wants this man'. The head is perfectly honest about it and says, 'Nobody wants to use him, let him go'. So a good American is let out. But it doesn't stop there. They point that out as an example and say, 'You better fall in line, play ball, or else'."

Mr. Wood was asked the question by a member of the Committee as to his feeling concerning the success on the part of the Communists in putting in pictures scenes - or leaving scenes out of pictures - which indirectly attack our system of Government. He replied that it is very important for the American people to understand what you mean by Communist propaganda in pictures. He stated you might refer to some picture where something is mentioned and they would say that it is ridiculous and that there is no propaganda in that scene, because they are looking for some "howl" for Stalin or showing the Russian way of life. He indicated that the Communists do not show that. He stated they have nothing to sell. All they want to do is try to "unsell" America.

Mr. Wood was asked the question during his testimony whether or not he was ever approached by any Government representative regarding the making of a film dealing with the Congress of the United States. He replied that he was and related that he received a telephone call from one Sam Spivak in New York or Washington in which Spivak said there was a very important picture they wanted made, and particularly that they wanted him to make it. Mr. Wood stated that he informed Spivak he was delighted to make anything that would help the war effort. He stated that he was informed that a gentleman would be in to see him on the following day. Mr. Wood related that the next day he received a call from Lowell Mellett. Wood stated that he met Mellett, together with a man by the name of Pointer, at the Brown Derby in Beverly Hills, at which time he was informed that they wanted to make a short showing Congress enacting a law. Wood stated that it appeared a little strange to him because he couldn't figure out how that was going to help the war effort, but continued by stating that when they told him what the subject was he stated, "I was a little surprised".

Mr. Wood related that they immediately started to refer to "Joe" - different members of Congress by their first names. Wood related that they were a little amused about the gentleman "Joe". In the meantime Wood stated he asked, "How is that going to help the war effort?" Following this Wood said they looked at him a little strangely and in a few moments the thing was over and he didn't hear any more about it. He indicated that from their conversations they didn't think highly of Congress. He stated that he presumed Mr. Mellett was a representative of the Motion Picture Section of the OWI.

Mr. Wood, when referring to the method used by the Communists to control labor, stated that they called a meeting starting off by continuous arguments and continuing until after 12:00 o'clock, or at least until the regular members go home and then they pass what they want to pass. He indicated that they liked to put up people who are not members of the Communist Party. He stated, "It is much more favorable to them to have a man who is a good Catholic, for instance, stand up and say 'I am not a Communist', but he is talking for them".

Mr. Wood was asked a question by the Committee as to whether or not the Communists maintained any schools or laboratories in Hollywood for the purpose of training actors or writers. He replied that they have a Laboratory Theatre which is very definitely under the control of the Communist Party. He stated that "Any kid who goes in there with American ideals hasn't a chance in the world".

He also referred to the People's Educational Center in Los Angeles, stating that Director Edward Dmytryk was an instructor at this school. He cited Dmytryk's connection with the People's Educational Center as an example of the Communist penetration.

Louis B. Mayer

Louis B. Mayer in his testimony was identified as the head of the Metro-Goldwyn-Mayer Studios located at Culver City, California. Mr. Mayer stated that he was born in Russia and came to America when an infant. He stated that he entered the United States from Canada. Mr. Mayer related that he has been associated with the motion picture industry since 1907. He stated that he has run motion picture theaters, play houses, dramatic theaters, vaudeville shows, motion picture distribution centers, and produced motion pictures.

Mr. Mayer stated that there are approximately four or five thousand employees at Metro-Goldwyn-Mayer (MGM) Studios. In his opening statement, he stated that Communism is so completely opposed to the principles of democratic government that he welcomed the opportunity to appear before the Committee in an effort to bring out the true facts concerning the reported infiltration of un-American ideology into the motion pictures. He stated that he had maintained a relentless vigilance against un-American influences in the motion picture industry. He stated that it was his hope that the Committee would perform a public service by recommending to Congress legislation establishing a national policy regulating employment of Communists in private industry. Mr. Mayer stated that it was his belief that Communists should be denied the sanctuary of the freedom they seek to destroy.

Concerning the motion picture "Song of Russia" which received considerable notoriety, particularly resulting from the testimony of Robert Taylor at the hearing of this Committee in the Spring of 1947, Mr. Mayer stated that this picture was an act of friendliness to Russia. He indicated that in 1938 MGM made "Minotchka" and shortly thereafter "Comrade X", both of which kidded Russia. He stated that in April of 1942 when the story for "Song of Russia" came to MGM's attention, it seemed a good medium of entertainment and at the same time offered an opportunity for a pat on the back for our ally, Russia. He stated it gave the studios an opportunity to use the music of Tschaiowsky. He related that his studio mentioned this production to the Government coordinators and that they agreed that it would be a good idea to make the picture.

Mr. Mayer stated that he considered Robert Taylor ideally fitted for the male lead but that Taylor did not like the story. He stated this was not unusual as actors and actresses many times do not care for the stories suggested to them. Mr. Mayer related that Taylor mentioned to him his pending commission in the Navy so that he telephoned the Secretary of the Navy, Mr. Frank Knox, and told him of the situation, recalling the good that had been accomplished with "Mrs. Miniver" and other pictures released during

the war period. According to Mr. Mayer's testimony, the Secretary of the Navy advised Mr. Mayer that he thought Taylor could be given time to make the film before being called into the service, and accordingly Taylor made the picture.

Mr. Mayer testified that he felt that the Communists could not get a single bit of Communist propaganda into his studios' pictures due to their "set-up". He stated that the only ones he would have to worry about are the producers, the editors, and the executives, because MGM scripts are read and re-read by so many of the executive force.

Mr. Mayer was asked the question by the Committee whether or not there were any Communists to his knowledge in the employ of MGM. He stated in reply that writers Dalton Trumbo, Donald Ogden Stewart and Lester Cole have been mentioned to him on several occasions in this regard. He related, however, that he had no proof that they are Communists and when he examines the pictures they have written for his studios he cannot find an instance of where they injected Communist propaganda into the pictures.

Ayn Rand, aka  
Mrs. Frank O'Connor

In the testimony of Ayn Rand she was identified as a writer, the author of "The Fountainhead" and "We the Living". Miss Rand in her testimony stated that she was born in St. Petersburg, Russia, leaving Russia in 1926. She stated that she has been connected with pictures off and on since the latter part of 1926, indicating, however, that she has been specifically a writer in Hollywood since 1943.

Miss Rand in her testimony concerning the picture "Song of Russia" stated that it had political implications. She stated by way of introduction that in using the term propaganda she meant that Communist propaganda is anything which gives a good impression of Communism as a way of life, anything that sells people the idea that life in Russia is good and that people are free and happy, would be Communist propaganda.

She further stated in her testimony:

"Now, here is what the picture 'Song of Russia' contains. It starts with an American conductor, played by Robert Taylor, giving a concert in America for Russian war relief. He starts playing the American National Anthem and the National Anthem dissolves into a Russian mob, with the sickle and hammer on a red flag very prominent above their heads. I am sorry, but that made me sick. That is something which I do not see how native Americans permit; and I am only a naturalized American. That was a terrible touch of propaganda. As a writer, I can tell you just exactly what it suggests to the people. It suggests literally and technically that it is quite

"all right for the American National Anthem to dissolve into the Soviet. The term here is more than just technical. It really was symbolically intended, and it worked out that way. The anthem continues, played by a Soviet band. That is the beginning of the picture.

"Now we go to the pleasant love story. Mr. Taylor is an American who came there apparently voluntarily to conduct concerts for the Soviet. He meets a little Russian girl from a village who comes to him and begs him to go to her village to direct concerts there. There are no GPU agents and nobody stops her. She just comes to Moscow and meets him. He falls for her and decides he will go, because he is falling in love. He asks her to show him Moscow. She says she has never seen it. He says, 'I will show it to you'.

"They see it together. The picture then goes into a scene of Moscow, supposedly. I don't know where the studio got its shots, but I have never seen anything like it in Russia. First you see Moscow buildings - big, prosperous-looking, clean buildings, with something like swans or sailboats in the foreground. Then you see a Moscow restaurant that just never existed there. In my time, when I was in Russia, there was only one such restaurant, which was nowhere as luxurious as that and no one could enter it except commissars and profiteers. Certainly a girl from a village, who in the first place would never have been allowed to come voluntarily, without permission, to Moscow, could not afford to enter it, even if she worked ten years. However, there is a Russian restaurant with a menu such as never existed in Russia at all and which I doubt even existed before the revolution. From this restaurant they go on to this tour of Moscow. The streets are clean and prosperous-looking. There are no food lines anywhere. You see shots of the marble subway - the famous Russian subway out of which they make such propaganda capital. I don't know whose children they are, but they are really happy kiddies. They are not homeless children in rags, such as I have seen in Russia. Then you see an excursion boat, on which the Russian people are smiling, sitting around very cheerfully, dressed in some sort of satin blouses such as they only wear in Russian restaurants here.

"Then they attend a luxurious dance. I don't know where they got the idea of the clothes and the settings that they used at the ball....It was an exaggeration even for this country. I have never seen anybody wearing such clothes and dancing to such exotic music when I was there. Of course, it didn't say whose ballroom it is or how they get there. But there they are - free and dancing very happily.

"Incidentally, I must say at this point that I understand from correspondents who have left Russia and been there later than I was and from people who escaped from there later than I did that the time I saw it, which was in 1926, was the best time since the Russian revolution. At that time conditions were a little better than they have become since. In my time we were a bunch of ragged, starved, dirty, miserable people who had only two thoughts in our mind. That was our complete terror - afraid to look at one another, afraid to say anything for fear of who is listening and would report us - and where to get the next meal. You have no idea what it means to live in a country where nobody has any concern except food, where all the conversation is about food because everybody is so hungry that that is all they can think about and that is all they can afford to do. They have no idea of politics. They have no idea of any pleasant romances or love - nothing but food and fear.

"That is what I saw up to 1926. That is not what the picture shows.

"Now, after this tour of Moscow, the hero - the American conductor - goes to the Soviet village. The Russian villages are something - so miserable and so filthy. They were even before the revolution. They weren't much even then. What they have become now I am afraid to think. You have all read about the program for the collectivization of the farms in 1933, at which time the Soviet Government admits that 3,000,000 peasants died of starvation. Other people claim there were seven and a half million, but 3,000,000 is the figure admitted by the Soviet Government as the figure of people who died of starvation, planned by the government in order to drive people into collective farms. That is a recorded historical fact.

"Now, here is the life in the Soviet village as presented in 'Song of Russia'. You see the happy peasants. You see they are meeting the hero at the station with bands, with beautiful blouses, and shoes, such as they never wore anywhere. You see children with operetta costumes on them and with a brass band which they could never afford. You see the manicured starlets driving tractors and the happy women who come from work singing. You see a peasant at home with a close-up of food for which anyone there would have been murdered. If anybody had such food in Russia in that time he couldn't remain alive, because he would have been torn apart by neighbors trying to get food. But here is a close-up of it and a line where Robert Taylor comments on the food and the peasant answers, 'This is just a simple country table and the food we eat ourselves'.

"Then the peasant proceeds to show Taylor how they live. He shows him his wonderful tractor. It is parked somewhere in his private garage. He shows him the grain in his bin, and Taylor says, 'That is wonderful grain'. Now, it is never said that the peasant does not own this tractor or this grain because it is a collective farm. He couldn't have it. It is not his. But the impression he gives to Americans, who wouldn't know any differently, is that certainly it is this peasant's private property, and that is how he lives, he has his own tractor and his own grain. Then it shows miles and miles of plowed fields."

In reply to the question of whether there was a priest, or several priests in evidence in the picture, Miss Rand stated:

"The priest was from the beginning in the village scenes, having a position as sort of a constant companion and friend of the peasants, as if religion was a natural accented part of that life. Well, now, as a matter of fact, the situation about religion in Russia in my time was, and I understand it still is, that for a Communist Party member to have anything to do with religion means expulsion from the Party. He is not allowed to enter a church or take part in any religious ceremony. For a private citizen, that is a nonparty member, it was permitted, but it was so frowned upon that people had to keep it secret, if they went to church. If they wanted a church wedding they usually had it privately in their homes, with only a few friends present, in order not to let it be known at their place of employment because, even though it was not forbidden; the chances were that they would be thrown out of a job for being known as practicing any kind of religion.

"Now, then, to continue with the story, Robert Taylor proposes to the heroine. She accepts him. They have a wedding, which, of course, is a church wedding. It takes place with all the religious pomp which they show. They have a banquet. They have dancers, in something like satin skirts and performing ballets such as you never could possibly see in any village and certainly not in Russia. Later they show a peasants' meeting place, which is a kind of a marble palace with crystal chandeliers. Where they got it or who built it for them I would like to be told. Then later you see that the peasants all have radios. When the heroine plays as a soloist with Robert Taylor's orchestra, after she marries him, you see a scene where all the peasants are listening on radios, and one of them says, 'There are more than millions listening to the concert'.

"I don't know whether there are a hundred people in Russia, private individuals, who own radios. And I remember reading in the newspaper at the beginning of the war that every radio was seized by the Government and people were not allowed to own them. Such an idea that every farmer, a poor peasant, has a radio, is certainly preposterous. You also see that they have long-distance telephones. Later in the picture Taylor has to call his wife in the village by long-distance telephone. Where they got this long-distance phone, I don't know.

"Now, here comes the crucial point of the picture. In the midst of this concert, when the heroine is playing, you see a scene on the border of the USSR. You have a very lovely modernistic sign saying 'USSR'. I would just like to remind you that that is the border where probably thousands of people have died trying to escape out of this lovely paradise. It shows the USSR sign, and there is a border guard standing. He is listening to the concert. Then there is a scene inside kind of a guardhouse where the guards are listening to the same concert, the beautiful Tchaikowsky music, and they are playing chess. Suddenly there is a Nazi attack on them. The poor, sweet Russians were unprepared. Now, realize - and that was a great shock to me - that the border that was being shown was the border of Poland. That was the border of an occupied, destroyed, enslaved country which Hitler and Stalin destroyed together. That was the border that was being shown to us - just a happy place with people listening to music.

"Also realize that when all this sweetness and light was going on in the first part of the picture, with all these happy, free people, there was not a GPU agent among them, with no food lines, no persecution - complete freedom and happiness, with everybody smiling. Incidentally, I have never seen so much smiling in my life, except on the murals of the world's fair pavilion of the Soviet. If any one of you have seen it, you can appreciate it. It is one of the stock propaganda tricks of the Communists, to show these people smiling. That is all they can show. You have all this, plus the fact that an American conductor had accepted an invitation to come there and conduct a concert, and this took place in 1941 when Stalin was the ally of Hitler. That an American would accept an invitation to that country was shocking to me, with everything that was shown being proper and good and all those happy people going around dancing, when Stalin was an ally of Hitler.

"Now, then, the heroine decides that she wants to stay in Russia. Taylor would like to take her out of the country, but she

"says no, her place is here, she has to fight the war. Here is the line, as I would mark it with a retouching pen in the picture: 'I have a great responsibility to my family, to my village, and to the way I have lived'. What way had she lived? This is just a polite way of saying the Communist way of life. She goes on to say that she wants to stay in the country because otherwise, 'How can I help to build a better and better life for my country'. What do you mean when you say better and better? That means she has already helped to build a good way. That is the Soviet Communist way. But now she wants to make it even better. All right.

"Now, then, Taylor's manager, who is played, I believe, by Benchley, an American, tells her that she should leave the country but when she refuses and wants to stay, here is the line he uses: He tells her in an admiring friendly way that 'You are a fool, but a lot of fools like you died on the village green at Lexington'.

"Now, I submit that this is blasphemy, because the men at Lexington were not fighting just a foreign invader. They were fighting for freedom and what I mean - and I intend to be exact - is they were fighting for political freedom and individual freedom. They were fighting for the rights of man. To compare them to somebody, anybody fighting for a slave state, I think is dreadful.

"Then, later the girl also says - I believe this was she or one of the other characters - that 'the culture we have been building here will never die'. What culture? The culture of concentration camps.

"At the end of the picture one of the Russians asks Taylor and the girl to go back to America, because they can help them there. How? Here is what he says, 'You can go back to your country and tell them what you have seen and you will see the truth both in speech and in music'. Now, that is plainly saying that what you have seen is the truth about Russia. That is what is in the picture.

"Now, here is what I cannot understand at all: If the excuse that has been given here is that we had to produce the picture in wartime, just how can it help the war efforts? If it is to deceive the American people, if it were to present to the American people a better picture of Russia than it really is, then that sort of an attitude is nothing but the theory of the Nazi elite, that a choice group of intellectual or other leaders will tell the people lies

"for their own good. That I don't think is the American way of giving people information. We do not have to deceive the people at any time, in war or peace.

"If it was to please the Russians, I don't see how you can please the Russians by telling them that we are fools. To what extent we have done it, you can see right now. You can see the results right now. If we present a picture like that as our version of what goes on in Russia, what will they think of it? We don't win anybody's friendship. We will only win their contempt, and as you know the Russians have been behaving like this.

"My whole point about the picture is this: I fully believe Mr. Mayer when he says that he did not make a Communist picture. To do him justice, I can tell you I noticed, by watching the picture, where there was an effort to cut propaganda out. I believe he tried to cut propaganda out of the picture, but the terrible thing is the carelessness with ideas, not realizing that the mere presentation of that kind of happy existence in a country of slavery and horror is terrible because it is propaganda. You are telling people that it is all right to live in a totalitarian state.

"Now, I would like to say that nothing on earth will justify slavery. In war or peace or at any time you cannot justify slavery. You cannot tell people that it is all right to live under it and that everybody there is happy.

"If you doubt this, I will just ask you one question. Visualize a picture in your own mind as laid in Nazi Germany. If anybody laid a plot just based on a pleasant little romance in Germany and played Wagner music and said that people are just happy there, would you say that that was propaganda or not, when you know what life in Germany was and what kind of concentration camps they had there. You would not dare to put just a happy love story into Germany, and for every one of the same reasons you should not do it about Russia".

Adolph Menjou

Mr. Menjou was identified as an actor presently residing at 722 North Bedford Drive, Beverly Hills, California. He stated that he was born in Pittsburgh, Pennsylvania on February 18, 1890, and that he has been in motion pictures for 34 years. He stated that he served three years in the Armed

Forces during World War I. He qualified himself as a witness concerning Communism by stating that he has made a particular study of Marxism, Fabian Socialism, Communism, Stalinism, and its probable effects on the American people.

Concerning Director John Cromwell, who was referred to in the testimony of Mr. Sam Wood, Mr. Menjou stated that Cromwell acts "an awful lot like a Communist". He stated that Cromwell in his own house said to him that capitalism in America was through and that he, Menjou, would see the day when it was ended in America.

Mr. Menjou referred in his testimony to the activities of the Independent Citizens Committee of the Arts, Sciences and Professions and stated that it has been labeled as a Communist front organization. He also referred to the Progressive Citizens of America and the American Youth for Democracy. With regard to the Progressive Citizens of America, he said that this organization also refused to come out with an anti-Communist platform and identified the American Youth for Democracy as the successor to the Young Communist League.

He stated that he felt the Communists in Hollywood rigidly follow the Communist Party line directed by Moscow. Menjou produced as evidence a card which he said he believed to be the Communist membership card of Herbert K. Sorrell. He stated that the photostatic copy of this Communist card was identified as that of Sorrell's by a handwriting expert. He stated that the Party name on the card, namely, Herbert K. Stewart, was written by Sorrell.

In referring to Menjou's identification of a Communist, the Committee asked him what he meant when he said an individual acted like a Communist. To this Menjou replied, "If you belong to a Communist front organization and you take no action against the Communists, you do not resign from the organization when you know the organization is dominated by Communists, I consider that a very, very dangerous thing". He also said that he thought attending meetings at which Paul Robeson appeared, and applauding or listening to his Communist songs in America was another test.

#### John Charles Moffitt

Mr. Moffitt, who at present resides at 463 South McAddam Place, Los Angeles, stated that he is a scenario writer, a native of Kansas City, Missouri, where he was born on May 8, 1901. He stated that for the past two years he was the motion picture critic for "Esquire" magazine. Prior to that time he related that for some fifteen years he was the motion picture editor of the "Kansas City Star" in Kansas City, Missouri. He related that he is a member of the Screen Writers Guild and has on many occasions been employed in the motion picture industry as a writer.

In referring to the organizations that he was a member, in Hollywood, he stated that in 1937, shocked by the conduct of the Fascists in Spain, he joined an organization known as the Hollywood Anti-Nazi League. He related that he contributed considerable sums of money to what he supposed was for the buying of ambulances and medical supplies for the assistance of the Loyalists. He stated that after being a member of the organization for some months he and his wife, who was also a member, were invited to attend a more or less "star chamber" meeting. He stated this meeting took place at the home of Mr. Frank Tuttle, a director. He stated that Mr. Herbert Biberman, who was responsible for his being in the Anti-Nazi League, was there with his wife, Miss Gail Sondergaard, an actress. He also said that Donald Ogden Stewart was present. Mr. Moffitt related that to his surprise they were addressed at the meeting as "we Communists". He related that his wife and he hated Communism or any other form of dictatorial government, and consequently were very shocked. He stated he believed the purpose of the meeting was to raise funds for the "People's World", a Communist newspaper. He continued by stating that his wife was so indignant that as soon as they got home she tendered her resignation. He frankly stated that he was fascinated by the way they had been "sucked in", the way a person who hated Communism had been by a pleasant, plausible come-on, induced to participate in a false Communist front. He related that he remained in the organization for about six weeks in order to see how they worked.

He stated that the most significant activity he observed resulted from a conversation he had with John Howard Lawson, a screen writer, and the first president of the Screen Writers Guild, which occurred, to the best of his recollection, in 1937. Mr. Moffitt then proceeded to identify some of the Communist connections of Lawson before referring to the statements of Lawson. Concerning Lawson's statements he made the following remarks attributable to Lawson:

"As a writer, do not try to write an entirely Communist picture. The producers will quickly identify it and it will be killed by the front office. As a writer, try to get five minutes of the Communist doctrine, five minutes of the Party line in every script you write.

"Get that into an expensive scene, a scene involving expensive stars, large sets or many extras, because - then even if it is discovered by the front office the business manager of the unit, the very watchdog of the treasury, the very servant of capitalism, in order to keep the budget from going too high, will resist the elimination of that scene. If you can make the message come from

"the mouth of Gary Cooper or some other important star who is unaware of what he is saying, by the time it is discovered he is in New York and a great deal of expense will be involved to bring him back and reshoot the scene.

"If you get the message into a scene employing many extras it will be very expensive to reshoot that scene because of the number of extras involved or the amount of labor that would be necessary to light and reconstruct a large set".

Moffitt referred to another statement he heard made by Lawson which was made in the Summer of 1941 when some young friends of his attended a purported school for actors in Hollywood. He stated one night he went along with his associates and heard Mr. Lawson lecture. He quoted Lawson as follows:

"It is your duty to further the class struggle by your performance. If you are nothing more than an extra wearing white flannels on a country club veranda do your best to appear decadent, do your best to appear to be a snob; do your best to create class antagonism.

"If you are an extra on a tenement street do your best to look downtrodden, do your best to look a victim of existing society".

The Committee asked Mr. Moffitt if he was ever assigned to work with screen writer Dalton Trumbo, to which Moffitt replied that he was, having worked with Trumbo at Paramount Studios in the Spring of 1941. He stated that he had been away from Hollywood for about two years and was very much in need of money. Moffitt related that he sold a producer at Paramount an idea for a story and that the producer had hired him and to his joy had assigned him to work with Dalton Trumbo. Moffitt identified Trumbo as a very skilled screen writer who had at that time just finished the script for "Kitty Foyle", a great success, and that he regarded it as a high professional privilege to work with Trumbo. He stated, however, that he soon discovered that Trumbo's love of mankind did not extend to him. He stated the producer had gone on a vacation and that Trumbo had told him he was drawing \$2,000 a week of Paramount's money at that time. According to Moffitt, over a period of ten weeks Trumbo came in for four half-hour chats. Moffitt stated he was very apologetic and said:

"I am rather dogging this but I am extremely busy at this time because I am endeavoring to block lend-lease. President Roosevelt is warmongering in assisting Britain and France in a capitalistic war".

According to Moffitt, Trumbo also told him that he was writing a considerable number of letters to the Hearst press under the name of an uncle

whose son was a member of a crew of a submarine that had failed to pass its tests. He also said that he was pamphleteering very, very hard in this cause and used the death of this sailor as an example of the perils to the American public and the American Navy of the Roosevelt warmongering policy. Mr. Moffitt stated that this, as he recalled it, was during the period of the Hitler-Stalin Pact, at which time it was the Communist Party line to block the war effort.

Mr. Moffitt testified that most literary property and most artistic assignments are handled through professional agents who get ten per cent of the sale price. He stated these agencies are very, very heavily infiltrated. He stated that publishing houses in their reading departments are also very, very heavily infiltrated with Communists. Broadway, according to Moffitt, is particularly dominated by Communists. Hollywood, he said, has a heavy infiltration of Communists and it is the only field of American fiction in which he believes they have been strongly resisted. He stated that he feels the producers have a fine and creditable record of keeping Communist propaganda out of motion pictures. He related that 44 out of 100 of the best plays produced on Broadway from 1936 through the season of 1946 have contained material to further the Communist Party line. He stated nothing like that has occurred in Hollywood. Mr. Moffitt said that of course these remarks are only his opinion as a critic. He stated that during the same period he knew of only two plays produced on Broadway that in any way challenged the Communist Party line.

Mr. Moffitt was asked by the Committee to tell the various departments that a book (a best selling novel) goes through before it is produced in a film. He related that in a large studio literary property would be assigned to an associate producer. That associate producer would call upon, after reading it, and confer with the head of the studio as to the general approaches of the dramatization. He would then call the scenario editor, the man in charge of hiring writers. This editor submits to him (the associate producer) a list of names of available writers that he thought suitable for this assignment. This list would include both writers under contract and writers off contract. Moffitt pointed out that a great decision is in this man's hands. He stated it is very easy for him to load the list with Communists if he is a Communist. In the case of a man under contract who never gets on one of those lists, he soon has been employed for a number of months, he has received the studio's money, and because of manipulations of a scenario editor in keeping his name off the lists of available writers, he has a record of non-employment. Then the scenario editor, if he is so disposed, can go to the head of the studio and recommend that this individual's contract not be renewed.

Mr. Moffitt stated that after the writers are assigned they very often write a "treatment" which is an outline, a break-down of the form the dramatization should take. This is then brought back to the associate producer

and if he approves he either keeps them working to develop the script or hires other writers to develop a script. Moffitt indicated that there are very often four or five scripts on one story.

The next step which is followed is the turning of the script over to the producer or the director. Moffitt stated that in some studios after it is written it goes to a story board who criticize it from various angles, from its contents, from the ability of the studio to cast the script as written, from the way it squares with public opinion as the studio interprets it at that time, and the story board can ask for further revisions or can approve it. If the story is approved a production date is set. At this stage, if not before, a director is assigned to direct the film. Moffitt pointed out that it is the director's responsibility for getting the values of the story into film and consequently he is allowed considerable advisory power.

In referring to the Story Analysts' Guild, Mr. Moffitt related that this is a union of workers whose function it is to read all material submitted to various motion picture studios and to write synopses of the stories submitted. He related that as he understood it, the Story Analysts' Guild has been named the bargaining agency for that phase of motion picture business and under the contract which has been approved for the Guild and the producers, the producers are not permitted to fire employees on the basis of political activity. Moffitt stated that it has been the experience of many writers who are not Communists that members of this guild prepare very bad synopses on all material submitted by people who are not Communists and they are very thorough in their reports on any stories that are friendly to the Communist line.

Moffitt stated that the president of the Story Analysts' Guild is Frances Mellington who, as he understands it, is a member of the Communist Party. He stated that she is head of the story analyst or reading department at Paramount Studios and also that she is assisted by a woman who has repeatedly voiced very strong Communist sympathies, one Simon Maise. He referred also to one Bernie Gordon in Miss Mellington's department whose actions and talk follow the Communist Party line. He stated in one unit at Warner Bros. one Dave Robison is employed. Moffitt indicated that it is his understanding that Robison's wife, Naomi Robison, was at one time the Communist Treasurer for Hollywood. He stated another reader at Warner Bros. who he understands is a Communist is Thomas Chapman. He qualified his last statement by stating that he believed Chapman was let out since Mr. Warner began to rid his studio of Communists. He stated that the story man at Enterprise Studio is, he believed, a Communist, namely Michael Uris. Among the analysts at MGM who are Communists and follow the Party line, Moffitt stated are Jesse Burns and Lona Packer. He stated, however, that he believed Miss Packer was discharged by the studio.

Moffitt was asked to identify the writers that he considered to be Communists who are employed in the motion picture industry. He first referred to the individuals identified in the Hollywood publication "The Hollywood Reporter" as Communists, including Albert Maltz, Gordon Kahn, Robert Rossen, Dalton Trumbo, Ring Lardner, Jr., Richard J. Collins, Harold Puckman, Lester Cole, Henry Meyers, William Pomerance, Morris Harry Raof, Harold J. Salemsen and John Wexley. He stated that he did not believe, however, that Salemsen was a writer, rather, that Salemsen held the position of an organizer in the Screen Writers Guild.

Concerning the technique used by writers to inject Communist scenes or lines into the motion pictures, Moffitt stated that they usually follow the "drop of water" technique, the five minutes of Party line technique, or the gradual conditioning of American thought along the Leftist line. He stated that during the war the Party line was to identify the class war with the war against Nazi Germany. The technique in that case was to show every quizzling to be a man with property or a man of the managerial class. He continued by stating that many times an actor plays that "five minutes" without knowing the significance of what he is doing. He stated that he thought in practically every case he knew, the producer, the associate producer and the studio heads were in complete ignorance of what was done. He stated he thought that very often the director may have known.

Moffitt was asked the question as to whether there were cases in which the legislative branch of our Government had been put up for ridicule or for scorn through certain scenes or themes in pictures. Moffitt referred to a play by Emmett Lavery called the "Gentleman from Athens". He stated in the character of Cousin Vincent, the banker, Mr. Lavery follows the line of making him a very unsympathetic character just because he is a banker. We are never told that he has done any specific thing that is villainous, but in relation to him there are such lines as "You have to know him before you begin to despise him". The mere sight of him scares the heroine into the jitters. He related that Mr. Lavery follows the Communist tactic of scaring Americans to death with their own atom bomb. Mr. Moffitt stated that ever since the arms race it seems that the people of the United States have been engaged in one of the great moral experiments in the history of mankind. He stated that for the first time the people have had in their hands an invincible weapon and their sole concern has been how not to use it. In exchange for that, Moffitt stated the Leftists have called us warmongers. He states Lavery promotes the same idea in his play. One line states:

"I met a Russian the other day. He wanted to bet me the Russians could smash just as many atoms as we could. But I was smart. I wouldn't bet him."

In another instance he relates that the heroine's brother, remonstrating with her for having spent her last thousand dollars to go to Europe to escape from the air of Washington, which she found very oppressive, says:

"Sure, but I'm a pretty smart fellow, getting smarter all the time. I didn't have to take my last thousand dollars and throw it away on one last look at the vanishing continent of Europe. No, sir. I save my money. I got all the disillusionment I wanted right here at home. I just stood up night after night in the best Washington bars with the best Senators and the best Congressmen and the best everybody, and you know what, I feel just as awful as you do and I never left home at all."

He refers to a character by the name of Big Ed who is presented as having a great influence as a fixer with Congress. According to Moffitt, Lavery has this character make the statement:

"Every time there is trouble, there is someone who survives. The only trick is to make sure you're among the survivors".

Concerning the Screen Writers Guild, Moffitt indicated that he felt this organization was under the control of the Communist Party. He stated it was founded by John Howard Lawson; that it has an electoral system which he thought makes for an organizational dictatorship. He stated nominations are not made from the floor but rather there is a nominating committee appointed by the officers which he referred to as a great piece of machinery to keep themselves in power for as long as they please. He referred to the Screen Writers Guild official publication as one which is filled with Leftist propaganda and no other propaganda. He stated that the meetings which he has attended have been conducted so that the Communists howl down anyone attempting to raise a non-Communist voice. He stated that due to a ruling of the National Labor Relations Board which recognizes the Screen Writers Guild as the bargaining agent, eighty per cent of the writers employed in the motion picture industry belong to the Guild. He stated that very few writers are permitted to remain outside the twenty per cent. He related that he believed for one to be employed in the motion picture industry as a writer, it was almost necessary for him to become a member of the Screen Writers Guild.

Moffitt was asked the question by the Committee as to whether he was familiar with any activities on the part of anyone in Hollywood who is a Communist, that he considered would be detrimental to the best interests of the United States. To this he replied "Yes", referring to the activities of Mr. John Weber, head of the Literary Department of the William Morris Agency, one of the many talent agencies in Hollywood. Mr. Moffitt continued by stating:

"You may remember that early this year 'Life' magazine and other publications ran the picture of a young Army test pilot by the name of Slick Goodlin. Goodlin was assigned to test the supersonic plane which this Government had invested a number of millions of dollars in. Early in the spring Goodlin came to Hollywood on a visit. Mr. Weber and a number of people of strong left-wing tendencies got to the boy. They told him that one engaged in his activity should most certainly have a wonderful story to sell to the magazines. I understood that he replied that anything he wrote would have to be passed through military intelligence. The reply was, 'Oh, of course, that will be done, but let us see a sample of what you can write, and we will see whether it is admissible', whether it is practical to be prepared for magazine publication.

"The boy was foolish enough to do this and his story, his draft of a magazine article containing, as I understand it, much confidential information on the supersonic plane came into the hands of Mr. Weber, the literary agent who was sent to Hollywood by Communist headquarters in New York. I understand that that has been taken up by the FBI.

"At any rate, Goodlin was assigned to the supersonic plane.

"Weber was also present at a meeting in Hollywood reported by the 'Hollywood Citizen-News' as follows:

"'Contemporary Writers' described by an advertisement in the Communist newspaper 'Peoples Daily World', as a 'countrywide organization of Marxist and anti-Fascist writers', proceeded with the development of a Hollywood chapter.

"In response to the notice in the Communist newspaper, about 80 Hollywood writers met over the Greyhound bus depot on Chuenga Boulevard last night to launch the program.

"They heard Charles Glenn, acting chairman of the chapter, explain that it is now possible to get anti-Fascist views published in popular magazines if writers and agents go about it in the right way.

"Glenn indicated that 'Contemporary Writers' is not satisfied with getting material published in magazines like the 'New Republic', the 'New Masses', and 'Main Stream'. It proposes to get its anti-Fascist material into magazines like 'Collier's'.

"Publishers", he said, "will take anything which they believe will be profitable to them".

The same, he said, is true of the motion-picture industry. As an example of the inclinations of publishers and producers, Weber said that Daryl Zanuck who produced "Grapes of Wrath" was now fiddling with a thing called "The Iron Curtain".

The principal talk was given by Alvah Bessie, veteran screen writer who was introduced as a hero of the Spanish Civil War in which he served with the International Brigade.

Bessie assured the writers that "There are never two sides to any question".

Concerning this matter it should be noted that the appendix of this report contains a sworn affidavit of John Weber in which he states that the remarks attributed to Mr. Hoffitt are entirely and completely false. Likewise in the appendix is a clipping taken from the newspaper "Express" of October 2, in which the test pilot Chalmers (Slick) Goodlin emphatically denied the remarks of Hoffitt. There is likewise a sworn affidavit of Helen Strauss, head of the Literary Department of the William Morris Agency in New York in which she stated that the only material which she saw prepared by Goodlin or anyone associated with him consisted of generalized statements which had no relationship whatsoever with the supersonic flight. She related further that her firm does not have any information which would be deemed to be confidential, secretive, or which in any way involves the safety or welfare of the United States Government.

#### Rupert Hughes

Mr. Rupert Hughes was identified as a writer residing at 4751 Los Feliz Boulevard, Los Angeles. Mr. Hughes stated that he was born in Lancaster, Missouri in 1872. He stated that he was one of the four founders of the Authors League of America and one of the few founders of the Screen Writers Guild. He stated that the Screen Writers Guild went along well for a few years until John Howard Lawson and some of his people revived it in order to make it an instrument of Communist power.

Mr. Hughes stated that about 100 of the screen writers got tired of Lawson's activities and founded the Screen Playwrights. He stated that he stayed with the Screen Playwrights and the Authors League, which latter group he referred to as also having turned to be Communist, but from which it is now recovering.

He stated that the Authors League demanded that he either resign from the Authors League or the Screen Playwrights. He related that he refused to do either. Hughes stated that one Dudley Nichols, a writer identified as very Leftist, went to New York and demanded that the Authors League expel him on the grounds that his conduct was unbecoming to a member of the Authors League. He stated that the Communists are noted for two things. One is slavish obedience to their orders and the other is the demand of slavish obedience from others. Mr. Hughes stated that the attempts of the Screen Writers Guild to force him out of the Actors League were unsuccessful.

He referred to Emmett Lavery of the Screen Writers Guild by stating that a man whose views are Communist, whose friends are Communists and whose work is Communistic is a Communist.

Mr. Hughes further testified concerning Herbert Fieberman, a screen writer, by stating that Fieberman attacked the lend-lease program, England, conscription, Roosevelt and other measures which were being considered at a forum held at the University of California in Los Angeles. Mr. Hughes stated that he was hissed and booed while Fieberman was loudly applauded, because he attacked Hitler who was then a partner of Stalin. He stated that he was charged by the Communists in resolutions as being a bloody-minded degenerate trying to get the blood of American boys spilled on foreign soil. He stated that when Hitler attacked Stalin, Fieberman and his brethren came down and joined a regiment of which Hughes was a colonel. He stated they were all fighting for Russia then, not for the United States.

In referring to the recent thought control meeting held in Hollywood by a great many Leftists, Hughes stated that in Russia, which they defend, thought control or free thought is as impossible as free speech and free assembly. He related that he thought Mr. Kenny (one of the attorneys for the "unfriendly" 19) and his group were very comical in challenging a Congressional Committee for investigating these things when if they opened their mouths in Russia they would be shot before they could open them a second time.

Mr. Hughes related that he thought the responsibility for cleaning the Communists out of the motion picture industry rested with the producers in general because they are the people who hire and fire. He stated there are many Communist directors and a flood of Communist writers, many of them openly Communists, some of them secretly Communists.

Mr. Hughes was asked the question by a member of the Committee as to whether he was familiar with any anti-Communist films or scripts which have been produced in Hollywood, at which time he related that an individual came to him and wanted to do an anti-Communist film but was afraid to do one directly attacking them for fear they would wreck the theaters. So this individual asked him to do a picture ridiculing Communists and said Warner Bros. would

be interested in it if he furnished a story. Mr. Hughes stated that he went over this plan at a luncheon where Jack Warner and Al Jolson, a stockholder, and others were present. He stated they were very enthusiastic and paid him \$15,000 to write a 5,000-word plot attacking the American Communists. In the meantime, Hughes states, Hal Wallis, Warner Bros. Business Manager who had been on a vacation, returned and said "You are insane to attempt even a comic picture about American Communists because they will put stink bombs in every theater that tries to show it". Hughes stated the producers were scared off and never did the picture. He stated that he had his \$15,000 and still has the story.

Mr. Hughes also recited another incident which he qualified by stating that it was hearsay. According to Hughes, a writer, Calvin Wells, now an American citizen who was an Englishman went to Russia, took motion pictures and came back and wrote a book called "Caput", due to the fact that everything in Russia was broken to pieces, all the taxicabs, all the automobiles, all the machines, everything was caput. He stated that the author got his picture through with some difficulty and some cleverness. The author told him that he sold the picture to Sol Lesser. Sol Lesser then took the work of Wells and was making a motion picture of it when the wife of one of the leading Communist writers, himself being a very prominent Communist, went to Sol Lesser and said, "If you show that picture, we will cut up the upholstery and destroy every theater where it is shown". Hughes stated Lesser dropped it.

Mr. Hughes stated that for years it has been almost impossible to get a word said against the Communists. He said that you could not get a play or a book out against them. He said the publishers were afraid of it. He related that he felt the Communists have had very powerful domination for 25 years which he said is very important in the artistic history of this country. According to Hughes, you have to write like a Russian to get a good notice. He pointed out that for fifteen years the Communists have tried to be as tyrannical here as Stalin has been in Russia. He stated they have frightened writers, producers, actors, actresses, everyone, to death. They boycott everything. He referred to the seven men who voted against the American Authors Authority. He stated they were hissed and booed and that the Communists would not write with them or would not work on the same picture with them.

James K. McGuinness

Mr. McGuinness was identified as a motion picture executive residing at 911 North Rexford Drive, Beverly Hills, California. He stated he was born in Ireland on December 20, 1894 and that he is at present employed by the MGM Studios.

Mr. McGuinness stated that he was one of the founding members of the Motion Picture Alliance for the Preservation of American Ideals. He stated the purpose of this organization was to combat the growing menace within the motion picture industry of Communists, and to some degree Fascists, as well as to preserve the screen in its loyalty to the free America which gave it birth.

Mr. McGuinness stated that in addition to being a motion picture executive he has been a writer and a writer producer. He stated that his first experience with Communist activities in Hollywood occurred in the period from 1933 to 1935 in the Screen Writers Guild. He said that during this period the Screen Writers Guild was being reorganized and that John Howard Lawson was the first president of the Screen Writers Guild. According to McGuinness some time in 1935 a new constitution was proposed for the Authors League of America and the Screen Writers Guild as a component part of that organization. He related that they discovered for a 60-day period there had been an intensive campaign of small meetings educating selected groups of the members of the Screen Writers Guild about this new constitution. He stated that it had been kept away from those members who might have been critical or who might have opposed it. McGuinness related that on analyzing this constitution it was found that it would result in centering within the Board of Directors of the Screen Writers Guild such a control over the economic existence of all writers that it provided for disciplinary measures to be applied to writers guilty of conduct prejudicial to the good order of the Guild - without specifying what the conduct was - that a man could be destroyed economically under that authority. He stated that prominent in the fight to ratify the constitution were such individuals as John Howard Lawson, Donald Ogden Stewart and the late Tess Schlessinger, as well as her then husband, Frank Davis.

Mr. McGuinness related that during the period of the Hitler-Stalin Pact there occurred a convention of the League of American Writers in New York City. He stated at this same time there was a strike at the North American Aircraft Factory in Englewood, California. According to McGuinness, President Roosevelt denounced the strike as Communist inspired and a conspiracy. President Roosevelt sent troops to reopen the plant. From the convention of the League of American Writers a telegram was dispatched by four members of the executive board of the Screen Writers Guild to the President. Two of the individuals who participated in sending this telegram were Donald Ogden Stewart and John Howard Lawson. In Hollywood, McGuinness stated that there was an immediate resentment to this telegram due to the fact that it was signed by the officers and members of the Board of Directors of the Screen Writers Guild. He said this resulted in the forcing of these four members of the Board to resign their official positions in the Guild.

Concerning the Hollywood Anti-Nazi League, Mr. McGuinness stated that shortly after its organization, the screen writer, Mr. Edward Chodorov, approached Colonel Lawrence Stallings, the author of "What Price Glory" and asked him if he and McGuinness would serve as co-chairmen of the publicity committee of that organization. According to McGuinness, Colonel Stallings discussed this matter with him, at which time it was decided that they would be happy to serve if somewhere in the statement of principles the organization would specify that they were equally opposed to Communism. He stated that they were informed that this was impossible and accordingly they did not serve. McGuinness also referred to the American Peace Mobilization and stated that among the founding members was Herbert Riberman, motion picture director.

With regard to the activities of the Communist Party to suppress a motion picture, McGuinness related that in 1941, prior to the United States entrance into the war, there was written and produced at MGM a picture called "Tennessee Johnson". According to McGuinness this picture was based on the life of Andrew Johnson. It was basically an American success story in that it showed a backwoodsman from Tennessee who was illiterate in adulthood, taught to read and write by a woman who later became his wife, eventually succeeding to the office of President of the United States. It showed a man so devoted to the ideals of Abraham Lincoln that although he lacked the power of Lincoln he put his own career in jeopardy to carry out the ideals laid down by his predecessor.

Before the shooting of the picture was finished, McGuinness related, there was circulated around the studio a protest against the content of the picture signed by five men who, in his opinion, had consistently followed the Communist Party line in every twist and turn. These men were Donald Ogden Stewart, Hy Kraft, Richard Collins, Jules Dassin and Ring Lardner, Jr. He stated that they signed this petition and sent it to Mr. Al Lickman, the executive vice president who had over-all control of the production of the picture. He stated the attack was based on the allegation that it misrepresented history and that it was a reflection on the Negro race. McGuinness related that actually he could not at first determine the reason for the attack, that there were only two people of the colored race in the picture, both of whom were represented as dignified, intelligent and fine human beings. McGuinness related that he later discovered through investigation that since MGM had made a picture concerning the life of Andrew Johnson, Thaddeus Stephens had appeared as a manager for the House in the proceedings in the Senate against the President; that Thaddeus Stephens had been used extensively through the South by the Communist Party as the first patron saint of Communism in the United States - as a very heroic figure. In fact, McGuinness stated, he discovered in Los Angeles on Central Avenue there was a Communist front club called the Thaddeus Stephens Club. So he said in representing Mr. Stephens in his true

light he had apparently done the Communists a disservice, and that was the reason for attempting to suppress the picture. McGuinness stated that he believed the Communist efforts hurt the picture to some extent because of their agitation against it.

With regard to the Screen Story Analysts' Guild, McGuinness stated that those members of this Guild who are sympathetic to or followers of the Communist Party, are in a position to promote material coming from people sympathetic to their cause and to suppress material coming from those people unsympathetic to their cause.

Concerning the Communists misuse of Hollywood he stated that he thought one of the greatest disservices that the Communists have done to Hollywood has been in their very clever use of the name Hollywood or motion pictures in the titles of various front organizations. He stated that Hollywood has a glamor value that attracts crowds, particularly when you get out of the Hollywood area. He related that the presence of a motion picture name billed in connection with a Communist front rally is highly successful in attracting crowds to such a rally who normally would not be attracted to the rally itself. He related he has never seen one of these rallies at which a collection was not taken up and at which some substantial sum was not raised.

During the testimony of Mr. McGuinness there was entered into the record the article entitled, "What Shall We Ask of Writers?" by Albert Maltz, which appeared on page 19 of the February 12, 1946 issue of "New Masses". There was also entered into the record the subsequent criticism of the article by Maltz captioned, "Change the World" by Mike Gold in the "Daily Worker" for February 12, 1946, in which the diversionist ideas expressed by Maltz were severely criticized. Following this criticism Maltz prepared an article entitled "Moving Forward" which appeared in the "Daily Worker" of April 7, 1946 in which in a very apologetic manner he admitted his error and submitted to the Party ideology.

With regard to the suppression of motion picture films, McGuinness stated that an effort was made some years ago to keep a picture on the life of Eddie Rickenbacker from being produced by the Communists. He said this attempt, however, was unsuccessful.

#### Robert Taylor

Mr. Taylor in his testimony stated that he was born in Filley, Nebraska on August 5, 1911 and that he presently resides at 807 North Rodeo Drive, Beverly Hills, California. He stated he has been employed as an actor since 1934.

Mr. Taylor related that he is a member of the Screen Actors Guild. He stated that he has noticed elements in the Screen Actors Guild which he considered to be following the Communist Party line. He referred to the disruptive activities of Mr. Howard Da Silva and Miss Karen Morley.

Mr. Taylor testified that he objected strenuously to doing "Song of Russia". He related that he was called to a meeting concerning the "Song of Russia" in the office of Mr. L. B. Mayer. He related that at this meeting Mr. Mellett (Lowell Mellett), a representative of the United States Government, was present. He indicated the meeting lasted for about five minutes. He stated at this time it was disclosed that the Government was interested in the picture being made as it was felt it would strengthen the feeling of the American people toward the Russians at that time.

Mr. Taylor concluded his testimony by stating that if he felt outlawing the Communist Party would solve the Communist threat in the United States, he was thoroughly in approval and accord with it being outlawed.

Howard Rushmore

Mr. Howard Rushmore, who is on the editorial staff of the "New York Journal American", stated he was born in Mitchell, South Dakota in 1912 and that he presently resides in Huntington, Long Island, New York.

Mr. Rushmore stated that he was a member of the Communist Party from 1936 until 1939, during which time he was a film critic for the Communist publication the "Daily Worker". He was also the managing editor of the Communist Sunday magazine and acted as the "Daily Worker" city editor on Sunday. He explained that he broke with the Party over the review of "Gone With the Wind". He stated that in this instance he criticized the picture for its defects, calling it a magnificent bore, but parts he thought were praiseworthy. He indicated that for a period of a year the Party had been insisting that movies be handled in a much tougher fashion. He stated he thought that to ask for a boycott of "Gone With the Wind" was a little strong. Rushmore indicated that around this issue an argument ensued which resulted in his resigning from the "Daily Worker" and leaving the Party on December 27, 1939.

In referring to the Communist International, the Communist Party itself and their attitudes toward the motion picture industry, Rushmore referred to the article of Willie Muenzenburg who was a member of the Communist International and whose articles are referred to rather extensively in this running memorandum on Communist Infiltration of Motion Picture Industry, particularly in the section captioned "History and Development of the Communist

Party in Hollywood". Rushmore stated that he believed that the Communist line laid down by Muenzenburg has been followed in the United States very carefully since 1925. He stated that at first the Communist Party sought to set up independent production units, one of which was called the Film and Photo League, and later another called the Frontier Films, to produce documentary films of Communist agitation and propaganda. He stated that as that went along the Communists saw they couldn't reach what they called the masses with such 16-millimeter films and they also saw their lack of distributive methods. He referred to one of these films put out by Frontier Films which he said was organized largely by Herbert Kline, a member of the Communist Party. He stated this movie, "The Heart of Spain" was widely shown in Hollywood and a labor film which was called "Our Civil Liberties", which was praised by Donald Ogden Stewart in the "Daily Worker" and called a magnificent film.

He also referred to the Communist efforts to organize movie groups. In citing an example he referred to the Film Audiences for Democracy. He stated that this group set up branches throughout the United States, having an active branch in Hollywood. He stated that a lot of prominent people, certainly not Communists, were drawn into this innocent sounding Communist front organization. Rushmore indicated that he noticed in the "Daily Worker" that the producer, Walter Wanger, spoke before the Hollywood branch of this group and was quoted in the "Daily Worker" on February 14, 1939 as defending the movie "Blockade" which, incidentally, received the full support of the Communist Party. In referring to the Wanger picture "Blockade" he said, "It gave 100 per cent endorsement of Stalin's efforts to seize Spain as another foreign colony of the Kremlin." He explained that the purpose of the organization Film Audiences for Democracy was to act as a pressure group, and in addition to get across to the public the kind of movie the Communists thought the public should see.

Rushmore testified that during the period he was on the staff of the "Daily Worker", John Howard Lawson was in direct charge of Communist activities in Hollywood. He then again reverted to his remarks concerning the Film Audience for Democracy and its skilful form of propaganda. He stated that when the Communist Party learned that a motion picture was coming out which was anti-Communist, Film Audiences for Democracy would line up the various unions in the Communist periphery, the innumerable front organizations, and carry on a letter and telegram campaign to the producers. He stated they would go to the church groups and they would get almost any kind of an organization to wire its protests, resulting in the producer receiving thousands of communications demanding that the picture be halted.

He stated that the Communist Party in New York City received regular information on the kind of pictures that were coming out from the various

studios, and in some cases he knew that a copy of the actual script was sent to the cultural commission of the Party months before the picture went into production. He stated that one picture he particularly remembered put out by Paramount entitled "Our Leading Citizen", had the script referred to V. J. Jerome who was the head of the Communist Party cultural commission. He indicated that when this script was received by the commission it was decided that it was one of the most anti-Communist movies in years and that they were going to line up a boycott of it. Rushmore stated that he reviewed the movie in 1939 and the next day the Party had already prepared three columns of protests from so-called progressive leaders and community leaders, resulting in a telegram and letter barrage against Paramount being started immediately.

With regard to John Howard Lawson, Rushmore stated that he met Lawson in late 1937 or early 1938 on the 9th floor of the Communist Party headquarters at 35 East 12th Street, New York City. The 9th floor, he stated, is regarded by the Communists as the inner sanctum, the place where the national officers of the Party have their headquarters. He explained that the occasion for this meeting was a meeting being held by the cultural commission of the Party. Rushmore identified the cultural commission as a sort of sub-committee of the cultural committee of the Party. He stated this sub-committee is one of the Party's most important adjuncts. He indicated it was organized by Alexander Trachtenburg who is a member of the political bureau of the Communist Party. He stated the cultural commission was set up by Trachtenburg after one of Trachtenburg's trips to Moscow. He stated that Trachtenburg told him at one time that the regular reports of the commission's activities were delivered to Moscow either by himself or a courier at least once a year.

Rushmore stated that at that time (1939) V. J. Jerome, also known as Isaac Romaine, was in charge of the cultural commission. He stated that he recalls Jerome went to Hollywood to make a speech before the Anti-Nazi League which was largely under the Party's control. He stated that he believed Jerome was one of the most important leaders of the Communist Party. To substantiate this he stated that he was the editor for years of the Communist magazine that is the theoretical organ of the Party. He stated Jerome's job was to see that this magazine reflected the policy as laid down by Moscow to the American Communists. Rushmore stated that he felt that Gerhart Eisler would have jurisdiction over Jerome.

He indicated that John Howard Lawson's job in Hollywood is to raise money for the Party. He stated that Lawson had a certain quota and that he recalls that at the meeting he attended with Lawson, Jerome expressed dissatisfaction with the amount being raised, although when Lawson stated how much it was the amount astounded Rushmore because it was up in the high figures.

Rushmore stated that in the latter part of 1937 or the early part of 1938, he attended a meeting at which Clarence Hathaway, Lawson, Jerome and Bob Reed, commissar of Actors Equity, an organization on Broadway, and two or three other individuals were present. He stated that at this meeting he recalled Lawson complained that the comrades felt that Lawson and his associates could get anything into the script they wanted. According to Rushmore, Lawson stated there were a lot of "Fascists" in Hollywood and that "we have trouble with them, and often stuff we do get in is cut out and many times we don't think it's safe to try". He stated that Lawson at this meeting asked Jerome, as well as the cultural commission, to send any new writers or novelists who had had something published and who had received fairly good reviews that were either Party members or could be handled by the Party, to Hollywood and that room could be made for them.

With regard to the Party's attitude toward the movie actors or movie stars, Rushmore stated that in his discussions with Jerome in Jerome's office over the period of three years he was in the Party, the general attitude of the Party was that the stars were, that is 99 per cent of them, "political morons" and that the Party added other uncomplimentary remarks concerning them. He stated that he felt that the Communist Party per se had great contempt for the movie stars in Hollywood. Rushmore stated that he recalls Jerome saying "Their only use to the revolution is their bank account". Rushmore stated that seems to sum up the Party attitude with regard to actors.

Rushmore recalled that at this particular meeting Lawson referred to movie actor Lionel Stander as a perfect example of how a Communist should not act in Hollywood. Rushmore in referring to the chain of command stated that one might call Lawson the top sergeant of the Party in Hollywood who took his orders from Jerome. He stated Jerome would then take his orders either from Trachtenburg or Gerhart Eisler who was the Communist International representative.

In referring to other Communist Party members who went to Hollywood he stated that he recalls that in 1939 Joe North, the editor of the Communist publication the "New Masses", visited Hollywood to speak at a Spanish refugee dinner. Rushmore indicated that following North's return he met North on the street at which time North indicated he had been very successful in Hollywood and was able to raise \$20,000 in one week. Rushmore stated that it is very probable, and it often happened, that Joe North made a collection speech or two for the Hollywood Committee to Aid the Spanish Refugees or some other similar allegedly anti-Fascist or anti-Franco organization, and that the money raised was taken right to the "New Masses". He recalled that North complained about movie actor John Garfield because he would not give any money to North.

Rushmore stated North referred to Garfield's actions by stating, "That is what happens to our comrades when they go to Hollywood".

Rushmore stated that he recalls seeing on a number of occasions at the office of the "Daily Worker", often in the evenings conferring with the various editors of the paper, the screen writer Clifford Odets.

With regard to Hollywood writers contributing articles to the "Daily Worker" he stated he recalled that Dalton Trumbo was contacted by a member of the staff of the "Daily Worker" and asked to send in an article, to which request Trumbo complied and his article was approved and published in the "Sunday Worker" magazine section. He said that in addition the "Daily Worker" had a Hollywood correspondent at that time by the name of Gordon Casson. He stated that he was told to write Casson and tell him to get full page interviews and profiles of various Hollywood personalities who were either in the Party or very friendly to the Party. He stated that it was felt that perhaps such an article would help bring those friendly to the Party over into actual membership. He recalls that they published articles on James Wong Howe, the photographer; John Bright, screen writer; Phillip Dunn and a number of others.

With regard to Donald Ogden Stewart, Rushmore stated he recalls Stewart being referred to as comrade Stewart at a faction meeting, that is at a meeting of the Communist Party members of the League of American Writers.

Rushmore referred to Charlie Chaplin by calling him a "sacred cow". He stated loosely this reference meant someone to whom favorable publicity, and a lot of it, was always given. He also said that Edward G. Robinson was regarded as a "sacred cow". He added that this term might be referred to as "sacred red cow" rather than "sacred cow". With regard to Robinson, Rushmore stated he recalled Jerome once told him to always defend Robinson even if he was in a bad picture with a bad performance. He said he did not question Jerome's orders. Rushmore indicated that he did not know whether or not Robinson was a Communist but that ten years ago or more he started joining one Communist front organization after another and after ten years he is still doing it.

Concerning the Communist writers sent to Hollywood by the Party, Rushmore stated that he was sure that Alvah Bessie was sent by the cultural commission to Hollywood. He also referred to Albert Maltz and Michael Blankfort. He stated that every writer who is a member of the Communist Party had to submit any manuscript to his cultural commission for approval before it goes to the publisher and therefore any writer going to Hollywood who was a Party member would have to have the approval of the cultural commission.

He referred to the "flip-flop" made by Albert Maltz when the article he published in "New Masses" was criticized. This particular subject has been previously referred to in this section of the memorandum. Rushmore stated that he felt this was a good example of how completely the Communists control the writer. He stated that Maltz in his original article came out with only a minor criticism of Party policy and he was blasted for several weeks by Communist editors and writers. Rushmore stated Maltz was forced to recant completely and apologize.

Morrie Ryskind

Mr. Ryskind, a writer by profession, in his testimony stated he was born in New York City on October 20, 1895. He stated that his present address was 605 North Hillcrest Road, Beverly Hills, California.

In referring to the Communist activities within the motion picture industry, he divided it into two groups, first, the general Communist front organizations for "suckers" and second, the efforts to take over the guilds and crafts in the movie industry. He referred to the League of American writers as a Communist front. He stated that Donald Ogden Stewart at a meeting of the League of American Writers made the remark, "Communism does not need American writers, but American writers do need Communism".

Mr. Ryskind testified with regard to the Scottsboro case by stating that like most American liberals he read an account of the case and it appeared that the colored boys in the case would not receive a square deal unless they had better representation. He said that he later found out that the money collected for these boys, at least a good part of it, went into the hands of the "Daily Worker". He stated that his authority for this statement was Mr. Morris Ernst, a New York attorney, and that further confirmation concerning this matter could be obtained from Mr. Roger Baldwin of the American Civil Liberties Union.

Mr. Ryskind stated that the Screen Writers Guild at the present time is under the leadership of Lavery and is completely controlled by Communists. He referred to the pro-Communist activities of Gordon Kahn and Lester Cole who are members of the Screen Writers Guild and the Communists devious plans in their steps to gain control of the Screen Writers Guild.

Fred Niblo, Jr.

Witness Fred Niblo, Jr., identified as a screen writer, stated he was born in New York City on January 23, 1903, and that he presently resided at 1927 Rodney Drive, Los Angeles, California. He stated that he has been employed in the Motion Picture Industry for nineteen years as a professional writer. Concerning Communism in the Motion Picture Industry, he stated that he believed the Screen Writers Guild has been the spark plug and the spearhead of the Communist influence and infiltration in Hollywood. He pointed out that in his own case no sooner had he gotten into the Guild when he began to receive announcements from such groups as the "League for the Promotion of American-Russian Friendship."

He stated that he is a member of the Motion Picture Alliance for the Preservation of American Ideals (previously identified in this section), which was practically put on trial before the Screen Writers Guild. He stated that he remembers at one of the meetings of the Guild a character jumped up from the floor and referred to a remark made by writer Sam Wood in which he said, "We are Americans." This character wanted to know what was meant by calling ourselves Americans. He indicated that that was the atmosphere in the Screen Writers Guild for years.

Niblo pointed out that he was officially attacked in the publication of the Screen Writers Guild, "The Screen Writer," in the column, "Letters to the Editor." He said that the author of this criticism was Mr. Garrett Graham who he stated is not a Communist. He stated in view of the criticism he felt that he should answer the critic and consequently addressed a letter to "The Screen Writer." He stated that the Screen Writers Guild refused to print his letter on the grounds that it didn't make for unity. The letter he received from the Screen Writers Guild over the signature of Harold J. Salemsen, is as follows:

"Screen Writers' Guild, Inc.,  
Affiliated With the Authors' League  
of America, Inc.,  
Hollywood 28, Calif.

"Mr. Fred Niblo, Jr.,  
Los Angeles 27, Calif.

"Dear Mr. Niblo: The editorial committee of the Screen Writer has instructed me to inform you that, after giving your letter the same consideration that all material coming before it receives, it has decided against publishing it.

"Without prejudice to its literary merit, it was unanimously agreed by the committee that the content of your offering is not consonant with the friendly aims of the Screen Writers' Guild which the magazine strives to foster.

"Please accept my personal apologies for not having communicated this decision to you more promptly. It is just that I have been swamped and, as a result, gotten disorganized in my work here.

"Very sincerely yours,

Harold J. Salemsen  
For the Editorial Committee."

Mr. Niblo referred to the Hollywood Writers Mobilization as a Communistic group. He referred to the publication of the Screen Writers Guild, "The Screen Writer", as a literary monthly supplement of the "Daily Worker."

Richard Macaulay

Screen writer Richard Macaulay in his testimony stated that he was born in Chicago, Illinois, on August 18, 1909, and that he presently resides at 9909 Robbins Drive, Beverly Hills, California.

Concerning the Communists in the Screen Writers Guild, of which Macaulay is a member, he testified that there was a definite, well-organized clique comprised of Communists and fellow travellers in the Guild. With regard to these Communists, Macaulay stated that he is morally certain that they are Communists because of their activities, statements, and associates. He identified them as follows: Alvah Bessie, Lester Cole, Gordon Kahn, Howard Koch, Ring Lardner, Jr., John Howard Lawson, Albert Maltz, Samuel Ornitz, Waldo Salt, Robert Rossen, Dalton Trumbo, Guy Endore, Richard Collins, Marian Spitzer, Hugo Butler, Donald Ogden Stewart, Paul Trivers, Maurice Rapf, Henry Meyers, John Wexley, Ronald MacDougall, John Collier, Abraham Polonsky, William Pomerance, Harold Buchman, Melvyn Levy, Clifford Odets, and Michael Blankfort.

Macaulay referred to an experience he had concerning the writing of material for the Screen Writers magazine. He stated that screen writer Alvah Bessie had written an article for the magazine, "The Screen Writer," in which he complained about the things he could not write about because of capitalistic oppression both in the movies and in the general press as well as the magazine

groups. Macaulay stated he answered this article. However, he indicated that he was prevented from writing many things about which he would like to write because of the active interference of Mr. Bessie and his associates. He stated the article was turned down by Dalton Trumbo, the Editor of the magazine. He stated Mr. Trumbo gave several "remarkable" reasons for turning his article down, one of them being that Macaulay attacked minority groups and attacked the Roman Catholic Church. He said this was quite remarkable coming from Dalton Trumbo, and due to the fact that he, Macaulay, is a Roman Catholic. Later on Macaulay said that he commented to one of the Editors of the magazine, "It is obvious that there is no likelihood that anything I would write could be printed in the Screen Writer," and the Editor said, "I think you are absolutely right."

Robert Montgomery

Screen actor Robert Montgomery in his testimony stated that he was born in Beacon, New York in 1904 and that he presently resides at 10430 Bellagio Road, Belair, Los Angeles 24, California. Mr. Montgomery stated that in addition to being an actor, he, for the last two years, has also been a Director.

Mr. Montgomery in his testimony related that he is a member of the Screen Actors Guild, and that he has held executive positions off and on in the organization since 1933. In reply to the question as to whether or not there are any Communist influences operating within the Guild, he stated that since 1933 there has been a very small militant minority group in the Guild which is well organized and well disciplined. He stated that the Screen Writers Guild considered and passed a resolution, at his introduction, indicating that it is rigorously opposed to Fascism and Communism.

George L. Murphy

Motion picture actor and dancer George L. Murphy in his testimony before the Committee stated that he was born in New Haven, Connecticut, on July 4, 1902. He further indicated that his residence at the present time is located at 911 North Bedford Drive, Beverly Hills, California.

Mr. Murphy stated that he has been employed in the Motion Picture Industry for over twelve years, and is a member of the Screen Actors Guild. He pointed out that shortly after he joined the Screen Actors Guild he received the "Daily Worker" every day for a period of one year, for which he did not pay or place an order.

In referring to a strike in the Motion Picture Industry, he stated that the Screen Writers Guild formed a committee which met with the committee

of the Screen Writers Guild and the Screen Directors Guild, in the hope that they, as disinterested parties, would find some means whereby the men could remain at work while the argument went on or until the strike was settled. He stated this group met and at this meeting a suggestion was made as how to proceed. He stated that he suggested the group get the three parties to agree to abide by the decision of the National Labor Relations Board, due to the fact that it was a jurisdictional dispute. He stated that this was agreed upon, whereupon they visited Mr. Edward Mannix, who was then an officer with the Producers Association. Mr. Mannix agreed to sign or would say publicly that he would abide by the decision of such a proper Governmental agency.

The second party the group called upon was one of the members of the striking unions. This individual told them that they were out on strike and that they would stay there for seven years, if necessary, until a lot of things he was dissatisfied with in Hollywood were straightened out. Murphy said it was quite obvious that they were not going to accomplish anything and that this individual was not interested in settling the strike.

Mr. Murphy stated with regard to the Screen Actors Guild that he wanted to make sure of the feelings and the views of the membership. He stated they held a mass meeting of the membership at which time they invited Mr. Herbert Sorrell, the head of the Conference of Studio Unions, and Mr. Richard Maltz, the President of the International Alliance of Theatrical Stage Employees. Murphy stated that the union gave each of the representatives half an hour to state their case before the membership. He stated that the ballots came back from the Guild voting 97.3 percent not to join the strike. He stated as far as he knew there was only one other union that took a secret ballot on the strike and that was the Screen Office Employees Guild. It was his understanding, according to Mr. Murphy's testimony, that after the ballot was tabulated they had voted some 900 to 600 not to join the strike, but that they were ordered to join the strike in spite of that under the threat that they would lose their charter.

#### Ronald Reagan

Motion picture actor Ronald Reagan in his testimony related that he was born in Tampico, Illinois, on February 6, 1911, and that he presently resides at 9137 Cordell Drive, Los Angeles, California. He related that he has been engaged in the motion picture business since June, 1937, with the exception of a brief interlude of three and a half years, which he spent in the Armed Services of the United States.

With regard to the Screen Actors Guild, of which he has been a member of the Board of Directors and is at present the President, he stated that he felt there is a small clique in the organization which has been suspected of following

the tactics that they associate with the Communist Party. He referred in addition to an event in which, through subterfuge, he was led to become a sponsor of a meeting held under the auspices of the Joint Anti-Fascist Refugee Committee. He stated that several weeks ago in Hollywood there was a financial drive to raise money to build a badly needed hospital in a certain section of the town which was to be called the All Nations Hospital. He stated that he believed that because of the very title of the hospital, it received the support of most of the people in that city. He said that during this period he received a telephone call from a woman whom he did not know, at which time she stated there was to be a recital held at which Paul Robeson would sing, and that all of the money for the tickets would go to the hospital. The woman asked him if she could use his name as one of the sponsors. He stated that he hesitated for a moment because he did not think that Mr. Robeson's political views coincided with his, but figured that here was an occasion where Mr. Robeson was perhaps appearing as an artist, and certainly the object, that is the raising of money, was above any political consideration which should be supported by everyone. Therefore, Reagan stated he gave permission to use his name.

He stated that he left town for a few weeks and when he returned he was handed a newspaper which said that this recital was held at the Shrine Auditorium in Los Angeles under the auspices of the Joint Anti-Fascist Refugee Committee. The principal speaker was Emil Lustig. Robert Burman took up a collection, and remnants of the Abraham Lincoln Brigade were paraded to the platform. He stated that he did not see one word in the newspaper about the Hospital. Reagan then related that he called the newspaper and stated he would like to explain his position, whereupon the Editor of the newspaper laughed and said, "You needn't bother, you are about the fiftieth person that has called with the same idea, including most of the legitimate doctors who had also been listed as sponsors of that affair."

Gary Cooper

Motion picture actor Gary Cooper in his testimony stated that he was born in Helena, Montana, in 1901, and that he presently resides in Los Angeles, California. He stated that he has been in the motion picture business since 1925 and that he is a member of the Screen Actors Guild.

During the testimony of Mr. Cooper, the Committee's investigators introduced a document distributed by the Communist Party in Italy during May, 1947, which was obtained from the State Department. This document read as follows:

"Gary Cooper, who took part in the fights for the independence of Spain, held a speech before a crowd of 90,000 in Philadelphia on the occasion of the consecration of the banner of the Philadelphia Communist Federation.

"Between other things, he said: 'In our days it is the greatest honor to be a Communist. I wish the whole world to understand what we Communists really are. There could be nobody then who might say that we are enemies of mankind and peace. Those who want to discuss Communist ideas should first get to know them. Americans learn this with great difficulty. Millions of people from other continents regard America as a center of modern civilization, but only we Americans can see how false this opinion is. Let us be frank. Our country is a country of gold, silver, petrol, and great railways. But at the same time it is a country where Rockefeller, Ford, and Rothschild use tear gas against striking workers fighting for their legitimate rights. Our country is the fatherland of Lincoln and Roosevelt, but at the same time it is a country of men like Senator Bilbo and many of his type. It is a country where redskins were exterminated by arms and brandy.'"

Mr. Cooper in his testimony stated that, of course, this statement was not true and that as a matter of fact he was never in Philadelphia.

The Committee also introduced a few paragraphs from another document which was distributed on July 19, 1947, by the Communist Party in Yugoslavia in various cities in that country. In an article captioned, "Fascist Shooting on Broadway," the following appeared:

"In the middle of June, in Hollywood, Gary Cooper, Tyrone Power, and Alan Ladd, well-known film stars, were imprisoned because they were marked as leftists and denounced un-Americans, but before that happened, something else was going on, about which the American newspaper agencies did not speak, and that is very characteristic of conditions today in the United States.

"The film actor, Buster Crabbe, lost his life in a mysterious way. The background of this tragic and mysterious death of Buster Crabbe was set forth by the New York paper, Red Star. From the articles of Ray Standaish, we can see that Buster Crabbe was very popular in the United States. He organized a movement in the Army to protest against the investigation of un-American activities against Cooper, Chaplin, and other film stars.

"The beginning of Buster Crabbe's tragedy was when he found valuable documents, through which documents he could give light and prove the criminal and aggressive plans of reactionary circles in America."

"\* \* \* \* On May 31, Buster Crabbe came to the apartment of the well-known film actor, Spencer Tracy, also well-known as a leftist and they had a long talk in the presence of Tyrone Power."

"\* \* \* \* On June 3, on Broadway, on the corner of Seventh Avenue, Crabbe was riddled with bullets from a machine gun from a closed car. This tragic death of Crabbe, provoked terrific unrest in Hollywood. At the funeral of Buster Crabbe, 150,000 men were present, and the coffin was carried by Comrades Gary Cooper, Tyrone Power'-----"

This document was likewise obtained by the Committee from the State Department.

Leo McCarey

Motion picture Director Leo McCarey stated that he was born in Los Angeles, California, in 1896, and presently resides at 1018 Ocean Front, Santa Monica, California.

Mr. McCarey stated that he was the Director of "Going My Way" and "The Bells of St. Marys." He stated that these pictures were not received in Russia because he had a character in them which the Russians did not like, namely God.

With regard to the injection of propaganda into motion pictures, Mr. McCarey stated that he felt the Communists had been successful, but fortunately very few pictures with Communist propaganda have made any money. He stated that consequently he believed they were unsuccessful and he was happy to say that the American people do not recognize them.

Mrs. Lela E. Rogers

Mrs. Lela E. Rogers in her testimony before the Committee stated that she resided at 5930 Franklin Avenue, Hollywood, California, and that she born in Council Bluffs, Iowa. She stated that at present she is the manager her daughter's affairs (Ginger Rogers) and a writer of sorts.

Mrs. Rogers testified that she was employed as an assistant to the vice president in charge of productions at the RKO Studios, the late Charles Kerner, in 1943. She stated that it was a part of her duties to examine certain scripts and stories and recommend to her superior as to whether or not they should be considered for possible production. In this connection she said that she examined the book, "None but the Lonely Heart," written by Richard Lewellyn. She stated that she learned Cary Grant had called from Columbia Studios to say that the book had been called to his attention by someone at Columbia who recommended it as a good story for him. He wanted RKO to read it and if they found it suitable to him, he wanted RKO to buy it and he would appear in it there. Mrs. Rogers testified that she found she could not recommend the book. She said the story was filled with despair and hopelessness and in her opinion was not a Cary Grant vehicle.

After she had expressed her views to her superior, Mr. Kerner, he informed her that he had bought the story only half an hour before. She stated that a few days later she was present at a meeting at which Producer David Hempstead stated that he had talked to Mr. Clifford Odets and that Odets was coming to Hollywood and do the screen play on the story. Mrs. Rogers stated that she vehemently protested. She stated that her protests were based on the fact that she had for years heard that Odets was a Communist. She stated that the story lent itself to propaganda, particularly in the hands of a Communist. She continued by stating that during the preparation for the production, Mr. Odets was made Director as well as writer, and as the picture progressed she heard that Hanns Eisler had been employed to do the musical score for the picture.

In reply to the question by a representative of the Committee as to whether or not she had turned down scripts for the reason that she felt they were un-American or Communist propaganda, she stated that she recommended the turning down of the story, "Sister Carrie," by Theodore Dreiser, because it was just as open propaganda as "None but the Lonely Heart."

Oliver Carlson

Mr. Oliver Carlson in his testimony before the Committee stated that he resides at 1728 Westerly Terrace, Los Angeles, California, and that he is a writer and a teacher, specializing in the field of political science and more specifically in the field of propaganda techniques. Mr. Carlson said that he was born in Sweden on July 31, 1899.

He qualified himself by stating that he has written many articles over a period of twenty years on Communism. Mr. Carlson stated that he is the author of a book entitled, "A Mirror for Californians," which he wrote in 1939 and the early part of 1940. He said that this book has considerable information concerning

the Communist movement in California. Mr. Carlson stated that there were a number of people sent from New York to supervise the activities of the Communists in Hollywood. He stated that one of them was V. J. Jerome. Another was a man by the name of Eli Jacobson. According to Carlson, Eli Jacobson was from New York and he had known him and his family many years ago when they were boys. He said that Eli Jacobson was a charter member of the Communist Party in America. He referred to him as having been in the middle 1920's the Director of the Workers School in New York City. He said that Jacobson went to Russia and taught at the University of Moscow. In Carlson's opinion, Jacobson has always been considered a high functionary and a particularly able propagandist for the Communist movement. He stated that in 1936 he accidentally ran into Jacobson in Los Angeles. On the occasion of this meeting he learned that Jacobson was closely associated with a lady known as Mrs. Beryl La Cava, the divorced wife of Gregory La Cava, a motion picture Director. According to Carlson, the newspaper accounts of the divorce proceedings reflected that Mr. La Cava accused his wife of being a very ardent Communist.

Carlson stated that toward the fall of 1938, he was contacted by Jacobson, at which time Jacobson stated that he had decided to break with the Communist Party. On this occasion Jacobson told him how he had been sent to Hollywood under specific instructions from the Central Committee of the Communist Party, and that his duties in Hollywood were to conduct classes and in general carry on educational propaganda for the Communist Party among the film folk, that is, the so-called elite in the film industry. According to Carlson, Jacobson had been carrying out this assignment for the past two and a half years. He said that Jacobson told him he prepared the ground work for several meetings for V. J. Jerome. He said that Jacobson also informed him that it was a part of Jacobson's job to see that many of the important film personalities were "softened up" so that they would agree to join the various front organizations which the Communist Party was sponsoring in Hollywood.

Carlson stated that on the occasion of this meeting Jacobson was terribly agitated. He appeared to be afraid he was going to be killed. According to Carlson, Jacobson did not openly appear as a Communist at any time during his stay at Hollywood. Rather, his job was to carry on the work assigned to him under other guises.

With regard to the Peoples Educational Center, Mr. Carlson testified that Mr. William Wolfe, the Educational Director for the International Ladies' Garment Workers Union, who was not a Communist, advised him he was approached and offered the job of Director of this new educational center. Wolfe wanted to know if Carlson was interested, to which Carlson replied that he was interested only if he knew who was going to be on the Board of Directors and who was behind it.

Carlson related that in a matter of a few weeks there was good evidence indicating that it was a Communist-controlled school. He stated that Mr. Wolfe who, up to that time, had been a very close friend of his, suddenly became very distant. He stated that Wolfe was in the company of these other people and with them established the Peoples Educational Center. Carlson in his testimony then proceeded to point out the Communist character of the school and the motion picture personalities who appeared as instructors or as having been affiliated with the institution.

As a part of the information furnished to the Committee by Carlson, there was introduced into the record the entire catalogue of the Peoples Educational Center for the summer of 1945.

Walter E. Disney

In the testimony of Mr. Walter E. Disney, he stated that he was born in Chicago, Illinois, on December 5, 1901, and that he has been in the Motion Picture Industry as a producer of motion picture cartoons since 1920. He stated that he now owns and operates the Walt Disney Studio at Burbank, California.

Mr. Disney testified that his films were distributed all over the world with the exception of the Russian countries. He stated in this connection that the Russians bought the "Three Little Pigs" and used it through Russia and they looked at a lot of his pictures and he thought they ran a lot of them in Russia but then returned them to his studio and said they didn't want them as they did not suit their purposes.

Mr. Disney testified that he felt a Communist group tried to take over the artists in his studio. He stated this situation arose out of a group of his employees coming to him and telling him that Mr. Herbert K. Sorrell (head of the Conference of Studio Unions) was endeavoring to take over his employees. He stated that he cautioned his employees that it was none of his concern and that he had been advised not to discuss this labor situation with his employees. He pointed out, however, that his employees informed him that it was not a matter of labor, it was just a matter of his employees not wanting to go with Sorrell and that they heard he, Disney, was going to sign with Sorrell and they wanted an election to prove that Sorrell did not have a majority. He said they informed him that he had a right to demand an election. Disney stated that when Sorrell came to see him, Disney advised him that he wanted an election. Sorrell laughed at him, Disney stated, and remarked that he would use the Labor Board as it suited his purposes and that he had been "sucker" enough to go for that Labor Board ballot and he had lost some election by one vote. He said it took him two years

to get it back. He said he would strike and that was his weapon. He said, "I have all of the tools of the trade sharpened," and that he, Disney, could not stand the ridicule or smear of a strike. Mr. Disney testified that Sorrell told him he would make a dust bowl out of his plant. Mr. Disney said that a strike developed as a result of this meeting. He said that when the strike came off, people tried to smear him and put him on the unfair list of Communist front organizations, referring to "The Peoples World," "The Daily Worker," "PL" magazine and the "League of Women Shoppers." He said that he was even subjected to smear tactics in South America through some Communist publications in South America. He stated that Sorrell and his associates distorted everything, that they lied, that there was no way he could counteract anything they did, that they formed picket lines in front of theatres, that they called his plant a sweatshop, and that in general they claimed things that were not true and that there was no way he could fight back.

Mr. Disney was asked a question by an investigator of the Committee as to whether he recalled having any conversations with Mr. Sorrell concerning Communism, to which Mr. Disney replied that he recalled that Sorrell had heard that he had called them a bunch of Communists, which resulted in Sorrell making the comment to Disney at a meeting, "You think I am a Communist, don't you?", to which Disney replied that all he knew was what he had heard and seen. Sorrell laughed and replied, "Well, I used their money to finance my strike of 1937," and said that he had gotten the money through the personal check of some actor.

Mr. Disney testified that he never gave in to Sorrell, and that an election was not held. He said there are approximately thirty-five unions operating in his studios at the present time, thirty of which they have contracts with.

Concerning the people who, in his opinion, were Communists in his employ, Mr. Disney said that he believed David Hilberman, William Pomerance, and Maurice Howard were all tied up with the same outfit. He said in his opinion they are Communists, although he had no way of proving it. He pointed out that actually Pomerance and Howard were only the business agents or managers of the cartoonists and were actually not in his employ.

John Howard Lawson

John Howard Lawson appeared before the Committee as the result of a subpoena on October 27, 1947. On this occasion he was identified as a writer at present residing at 9354 Burnett Avenue, San Fernando, California. He stated that he was born in New York City on September 25, 1894. Mr. Lawson was asked questions as to whether or not he was a member of the Screen Writers Guild or whether or not he was ever a member of the Communist Party. By evasion he did

not answer the questions and as a result was asked to leave the witness stand.

Following his testimony, Louis J. Russell, an investigator of the Committee, introduced a purported registration card of John Howard Lawson in the Communist Party dated in 1944, and, in addition, a comprehensive statement concerning the Communist affiliations and connections of Lawson. These connections have been carefully indexed in the Bureau's files for future reference purposes.

Eric Allen Johnston

Eric Johnston appeared before the Committee on the afternoon of October 27, 1947, at which time he stated his present occupation is that of President of the Motion Picture Association of America. Mr. Johnston was accompanied by counsel Paul V. McNutt. He gave his present address as 3101 Woodland Drive, Washington, D. C., and said he was born on December 21, 1895, at Washington, D. C.

Johnston related that his Association represented the larger companies in the Motion Picture Industry, including Warner Bros., Metro-Goldwyn-Mayer, Twentieth Century-Fox, RKO, Columbia, and International-Universal.

In an introductory statement Mr. Johnston stated that a damaging impression of Hollywood has been spread throughout the country as a result of the hearings of the Committee. He said that the impression which has gone out was grossly unfair to this great American industry. He said it must be a great satisfaction to the Communist leadership in this country to have people believe that Hollywood Communists are astronomical in number and almost irresistible in power. He stated that the facts in his opinion are that not everyone in Hollywood is a Communist and that the percentage is very small. He requested that the damaging impression caused by the Committee be corrected.

He said that the report of the subcommittee of the Un-American Activities Committee of the House of Representatives indicated that some of the most flagrant Communist propaganda films were produced as a result of White House pressure. He said that this charge has been completely refuted by the testimony before the Committee. He referred to the same report of the subcommittee which indicated that the Committee had a list of all pictures produced in Hollywood in the last eight years which contained Communist propaganda. He asked that the Committee make this list public and stated that until this list is made public the industry remains condemned by unsupported generalizations, and the industry is denied the opportunity to refute these charges publicly.

As his third point, Mr. Johnston stated that the Motion Picture Industry, which he represents, insists on their rights to decide what will or will not go into the pictures. He stated that they were deeply conscious of the

responsibility this freedom involves but that they had no intention to violate this trust by permitting subversive propaganda in the films. He also stated that he was desirous of seeing Communists exposed in the traditional American manner.

His final point was the asking for a positive program to combat Communism. Chairman J. Parnell Thomas, while Johnston was on the witness stand, pointed out to Johnston the kind of "cooperation" the Committee had been receiving. He said that the Committee had been contacted by some very important people in the country who, either through Johnston or someone he was associated with, asked the Committee to "lay off or postpone" the hearing. He also said that they had people get in touch with them of a dubious character, asking the Committee not to put on a certain witness or would the Committee refrain from asking certain questions. Mr. J. Parnell Thomas also pointed out that the Committee's investigators were contacted by others who tried all the tricks of the trade to find out what the Committee was doing. He said one man went so far as to—he did not offer anything, but "I want to tell you he gave all the signs of an offer, all the signs of an offer." He also said that he was informed this morning, October 27, 1947, that a moving picture appeared at the Trans-Lux in which Mr. Thomas said a few words and Johnston said a great many. Mr. Thomas said that Johnston made this statement two or three weeks before the hearings got started.

Mr. Johnston was questioned concerning his employment of Edward T. Cheyfitz as one of his assistants. He was questioned as to whether or not he was familiar with the former Communist Party membership of Cheyfitz and his Communist Party associations, to which Johnston stated that he was familiar with Cheyfitz's background, but that he was certain he had completely broken with the Communist Party and had been highly recommended to him. It was pointed out during the hearings that these letters of recommendation were dated only a day or so before Johnston's actual appearance before this Committee. These letters were introduced as a part of the record and appear in the published document of the Committee containing this testimony.

Concerning the duties of the organization which Mr. Johnston represents, he testified that the code of the association covers crimes against the law, sex, vulgarity, obscenity, profanity, costume, dances, religion, locations, national feelings, titles, and repellant subjects. He stated that actually there is nothing in the code about propaganda, that it is the feeling of the association that this phase is the duty of each motion picture producer, that is to determine what goes on the screen, just like it is the duty of each newspaper publisher to determine what goes into the newspaper.

Johnston also pointed out that they have a policy concerning the foreign fields in their association due to the fact that a large percentage of the Motion Picture Industry's revenue comes from outside the United States. He said that the association is not allowed to have its pictures in Communist countries. He pointed out that "now" the association will not be allowed to have motion pictures probably in anti-Communist countries such as Argentina, Brazil and Chile, referring to the results of the present hearings of the Committee. Johnston stated that he felt it is the duty of Congress to prove whether Communists are foreign agents and/or whether they are trying to upset our Government by unconstitutional means.

Dalton Trumbo

Dalton Trumbo, who appeared before the Committee as a result of a subpoena on October 28, 1947, with counsel, namely Mr. Bartley Crum and Mr. Robert Kenny, gave his occupation as a writer and stated that he resided at 329 South Rodeo Drive, Beverly Hills, California, and was born in Montrose, Colorado, on December 9, 1905.

Like the other "unfriendly" witnesses, Trumbo by evasion failed to answer the questions, "Are you a member of the Screen Writers Guild?" and "Are you now or have you ever been a member of the Communist Party?"

Following Trumbo's appearance on the stand, a considerable amount of information was introduced by the Committee showing the Communist affiliations and background of Trumbo. Committee investigator Louis J. Russell introduced a 1944 Communist card showing membership in the Communist Party (or Communist Political Association) on the part of Dalton Trumbo.

Roy M. Brewer

Roy M. Brewer identified himself as the International Representative of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators of the United States. He said that he resides at 716 North Curson Avenue, Los Angeles, California, and that he was born in Hall County, Nebraska, on August 9, 1909.

During the testimony of Mr. Brewer, he introduced a Communist membership card of Herbert K. Sorrell. He stated that it was a control card for the first half of 1937 with book number 74282 written on the card. The name on the card was Herbert Stewart. He stated that this document, which was a photostatic copy of the original, was introduced before the Joint Fact-Finding Committee of the California State Legislature. He pointed out that at the time this document was introduced, the handwriting on it was identified as that of Herbert Sorrell

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by a handwriting expert. Mr. Brewer gave considerable testimony concerning the activities of Jeff Kibre concerning whom there is considerable information set out in this running memorandum in the section entitled, "History and Development of the Communist Party in Hollywood."

Concerning the various strikes in the Motion Picture Industry, particularly with reference to the 1946 strike, Brewer testified that he felt if it had not been for the Communist Party activities in the motion picture studio unions, there would have been no strikes in Hollywood. He said he felt that much of the violence of the picket lines was due to the activities of the Communists. He stated that he felt it was the plan of the Communist forces led by Jeff Kibre, Communist agent sent to Hollywood in 1935 and his successor, Herbert K. Sorrell, to infiltrate and control Hollywood technical labor while other Communist forces led by John Howard Lawson, were to infiltrate and control the talent guilds and so-called cultural groups in the industry. He stated that the Communists, having failed to control his organization in Hollywood, attempted to destroy it by fomenting and aggravating jurisdictional disputes existing in the trade union structure in the studios.

In referring to the activities of the Communists in the Motion Picture Industry, Roy Brewer of the IATSE stated that one of the first pieces of evidence which came to his attention concerning these matters resulted from an election which was held in 1939 concerning a petition of the organization known as the United Studio Technicians Guild, which was founded and built around Jeff Kibre. Brewer related that presumably this was an independent organization. However, he stated it was actually directed both by the state organization of the CIO and the Communist Party. He indicated that the field examiner in charge of the election which handled the petition was William Pomerance. Pomerance was identified by Brewer as an official representative of the Government in their efforts to determine the representation in this case. He referred to Pomerance as the founder and organizer of the Screen Cartoonists Guild, which was stated by Kibre as having been organized "by our people."

Brewer stated that another man who was employed by the National Labor Relations Board at the time of the 1939 election was Maurice Howard, whom he identified as the Secretary of the Screen Cartoonists Guild and a teacher at the Peoples Educational Center.

He also referred to a woman by the name of Frances Killington, an employee of the National Labor Relations Board. He stated that she is now an officer of the Screen Analysts Guild in Hollywood.

In addition, Brewer stated that William Esteman, who was an attorney for the National Labor Relations Board, has also been an attorney for the Conference

of Studio Unions and a teacher at the Peoples Educational Center. He stated the presence of these people in official capacities on the National Labor Relations Board has led him and his associates to believe that in many cases their interests were prejudiced, at any rate he stated that he felt there should have been no election in 1939. He said that the unions had contracts and there was no necessity for the election. Brewer pointed out, however, that in the reports which Kibre wrote, he changed his entire strategy in his attempts to capture the unions as a result of the ruling of the National Labor Relations Board which gave them an election and granted their petition.

Brewer indicated that another activity which led him to believe that there was Communist influence in the National Labor Relations Board in Los Angeles was the efforts which were made by the Communists to capture the extras. He identified the extras group as a part of the Screen Actors Guild. He stated their employment was of such a nature that it was not steady and so agitation started within the extras group for a separate organization. Brewer stated they went to the National Labor Relations Board, which granted them an election. This, he said, was followed by an election and the granting of their (the extras) petition which separated them from the Screen Actors Guild.

Brewer stated that a part of the campaign which the extras had carried on was to the effect that if they voted to disaffiliate with the Screen Actors Guild, they would then be given a charter from the American Federation of Labor. He stated that the actors took a very strong position about a printers' union, giving a charter to the extras and, consequently, they did not get a charter from any other AF of L union. This resulted in the National Labor Relations Board actually stopping the processes of collective bargaining for a period of 18 months for the extras due to the fact that it was not until after a second election had been held that the extras voted to go back into association with the actors' group and they got a contract which resulted in the processes of collective bargaining being re-established.

Brewer referred to another incident which happened in the 1945 strike in the Motion Picture Industry in which a Communist faction led by a Mr. Menschel attempted to lead a revolt in Brewer's organization at the time of the strike. With regard to Menschel, Brewer stated that Mr. Kibre, in his report to Roy McKison, who was identified as the Trade Union Secretary of the Communist Party, made specific reference to Menschel's activities. He further identified Menschel as having been sent by the Communist Party to the LAJUE 1933 convention in Cleveland, Ohio, for the purpose of attempting to push through a pro-Communist resolution. He stated that Menschel made such a bad job of this that the then Acting Secretary of the Communist Party in Ohio, Max

Weiss, wrote a complaint to Roy Hudson, complaining against the Party officials in California who sent him to the convention so inadequately prepared to carry out his mission. Brewer testified that this resulted in the complaint being handed back and Kibre being instructed to investigate whether or not Henschel was a loyal comrade, a loyal Party member, or whether he had just failed in his obligation. Brewer testified that Kibre in his report, which was made in approximately 1939, stated that Henschel had been a Party member for about three years.

With regard to Henschel's activities in the IATSE, Brewer stated that Henschel organized a rank-and-file committee which resulted in his being discharged from the employ of Warner Bros., and his eventual expulsion from the union. Brewer related that Henschel went to the National Labor Relations Board and filed a complaint. This resulted in a trial being held, and because of the Communist tactics Brewer stated the IATSE's efforts to conduct a trial were impeded to the extent that in order to insure the trial would be fair and to be sure the record would be clear, the union spent \$5,000 for the transcript alone in the trial.

Following the trial, the examiner, according to Brewer, rendered a decision which was a distortion of the law, which left Brewer and his associates at a loss to understand the law. He stated an investigation of the examiner, one Mortimer Reamer, reflected that he had been the Secretary of the National Lawyers Guild, which he described as a Communist front for lawyers.

#### Albert Maltz

Mr. Albert Maltz testified before the Committee on Tuesday, October 28th, at which time he was accompanied by his attorneys, Mr. Robert W. Kenny and Bartley Crum. He stated that he resides at 6526 Linden Hurst Avenue, Los Angeles, and is employed in the Motion Picture Industry as a writer.

The Committee by unanimous decision permitted Maltz to read a prepared statement which he brought with him. This statement is set out in the report of the Un-American Activities Committee, and concluded with the statement, "The American people are going to have to choose between the Bill of Rights and the Thomas committee. They cannot have both. One or the other must be abolished in the immediate future."

Maltz, like the other "unfriendly" witnesses, by evasion failed to answer the questions concerning his membership in the Screen Writers Guild or the Communist Party.

At the conclusion of Kaltz' testimony, Chairman J. Parnell Thomas requested Mr. Kenny to take the stand.

Robert W. Kenny

Mr. Thomas informed Mr. Kenny that the reason for calling him to the stand was the article appearing in the newspaper which stated:

"Counsel for 19 'defense witnesses' in the House Reds-in-filmland investigation said today he would advise all his clients to invite prosecution by refusing to say whether they are Communists. \* \* \*

"Hollywood attorney Robert W. Kenny said he would also advise the other 18 'to walk the plank.'"

Mr. Thomas asked Mr. Kenny if that was a correct quotation, to which Kenny replied that Mr. Thomas had placed him in a doubly embarrassing position. Kenny stated that as a former newspaperman he had always made it a practice never to disavow anything that is printed in a newspaper, the other problem being, of course, the relationship between attorney and client, which is also a privileged situation. However, he stated that he believed the statement was not quite correct. Mr. Thomas asked Mr. Kenny as to whether he advised his clients as indicated in the newspaper, that is, not to answer the questions put to them by the Committee or its chief investigators. Kenny replied that if there is one thing that is sacred in this country it is the matter of advice that a counsel gives his clients. He stated that he would be disgraced before every one of the 100,000 lawyers in the United States if he answered that question. He stated that he thought it was the highest impropriety to ask a lawyer what advice he gave his client, following which Mr. Thomas read to Mr. Kenny Section 37 of the United States Criminal Code, which has to do with conspiring to commit an offense against the United States as follows:

"If two or more persons conspire either to commit any offense against the United States or to defraud the United States, in any manner, or for any purpose, and one or more of such persons do any act to effect the object of the conspiracy, each of the parties to such conspiracy shall be fined not more than \$10,000 or imprisoned not more than 2 years or both."

Mr. Thomas then informed Mr. Kenny that he was not asking him about the statement he made to his clients but rather about the statement he made to the newspaper. He repeated his question and asked Mr. Kenny if he made the statement

as quoted to the newspaper, to which Kenny replied, "No". He stated he did not say that he would advise his clients to invite prosecution. He stated that is simply something that he did not advise his clients because he believed his clients had all behaved themselves in a manner that did not invite a successful prosecution. He stated that what he undoubtedly did say was that they are probably going to be invited to walk the plank. Parnell Thomas then informed Mr. Kenny that he wanted him to know that he squirmed out of "this one" temporarily, but that if the Committee should determine that his action is a violation of this Conspiracy Act, then the Committee would take under consideration referring the matter to the United States Attorney.

Following the testimony of Mr. Kenny, investigator Louis J. Russell of the Un-American Activities Committee, introduced a card purported to be the membership card of Albert Maltz in the Communist Party (or the Communist Political Association) dated in November, 1944. In addition, there was introduced a lengthy memorandum into the record which pointed out the Communist connections of Albert Maltz, screen writer.

#### Alvah Bessie

Screen writer Alvah Bessie appeared before the House Committee on Un-American Activities as the result of a subpoena issued to him. On this occasion he stated that he was born in New York City on June 4, 1904, and that he presently resides at 369 South Crescent Drive, Beverly Hills, California.

Bessie was granted permission to introduce a statement he had prepared prior to his testimony. This statement sets out his opinions relative to the Committee which, in effect, indicate that he is of the conviction that the Committee has no legal authority to pry into the mind or activities of an American citizen.

Bessie, like the other "unfriendly" witnesses, by evasion failed to answer the questions concerning his membership in the Screen Writers Guild and the Communist Party. Consequently he was asked to leave the stand. Committee investigator Louis J. Russell then appeared before the Committee, presenting a 1944 Communist Party (or Communist Political Association) membership card for Bessie. At the same time a complete statement as obtained from the files of the Committee, reflecting the Communist affiliations of Alvah Bessie, was introduced into the record.

#### Samuel Ornitz

Screen writer Samuel Ornitz appeared on October 29, 1947, before the Committee as the result of a subpoena he received. On this occasion he stated that he resided at 1044 South Redondo Boulevard, Los Angeles, and that he was born in New York City on November 15, 1890.

Like the other "unfriendly" witnesses, he evaded the answering of the questions concerning his membership in the Screen Writers Guild and the Communist Party (or Communist Political Association).

Following his appearance on the stand, Committee investigator, Louis J. Russell, produced a 1944 Communist Party registration card for Samuel Ornitz, and the Committee also put into the record an extensive memorandum reflecting the Communist connections and affiliations of Ornitz.

#### Herbert Biberman

Motion picture Director, producer, and writer Herbert Biberman appeared on October 29, 1947, before the Committee as the result of a subpoena issued to him. On this occasion he stated his full name was Herbert Joseph Biberman, and that he resided at 3259 Deronda Drive, Hollywood, California. He stated he was born in Philadelphia, Pennsylvania, on March 4, 1900.

As in the case of the other "unfriendly" witnesses, Biberman by evasion failed to answer the questions concerning his membership in the Screen Writers Guild and the Communist Party.

Committee investigator Louis J. Russell introduced a 1944 registration card in the Communist Party (or Communist Political Association) for Biberman. In addition, the Committee put into the record an extensive memorandum reflecting the Communist connections of Herbert Biberman as obtained from the files of this Committee.

#### Emmet G. Lavery

Screen writer Emmet G. Lavery in his testimony before the Committee advised that he presently resides at 1075 Casiano Road, Los Angeles, California. He stated he was born in Poughkeepsie, New York, on November 8, 1902. Mr. Lavery stated that he is the President of the Screen Writers Guild and that this organization is the recognized bargaining agency for the screen writers in Hollywood.

In order to clarify the record concerning his alleged membership in the Communist Party or Communist activities, he asked to introduce into the record the testimony which he gave before the California State Committee on Un-American Activities on October 7, 1946. His request was granted. In this testimony Mr. Lavery stated that he was not a "freshman when it comes to a study of Communist technique." He said that he had "observed them for a good many years." He also related that the question before the Committee was how to

best combat the evils that the Committee and he were interested in.

While appearing before the Committee in California, the Committee stated that it did not call Lavery a Communist. Lavery stated that he was "opposed to the principles of Marxist Communism," and that he took his "social thinking from the encyclicals of Leo XIII on that question." He testified that he was not an apologist for Communism. He specifically called attention to the Un-American Activities Committee of the House of Representatives that Mr. Tenney, the head of the California Committee, stated that he was not a Communist and that the Screen Writers Guild was not Communist controlled.

Mr. Lavery, before the Un-American Activities Committee of the House of Representatives, continued his testimony by stating that in October, 1946, he voluntarily went to the office of the FBI in Los Angeles and asked the Agent in Charge, Mr. A. B. Hood, to make a notation in his record that Lavery, as President of the Screen Writers Guild, had voluntarily appeared at the FBI Office and offered to put himself and any records of the Guild completely at the disposal of the FBI at any time.

With regard to the American Authors Authority, Lavery testified that the plan is not in existence. However, what it was proposing was a licensing plan to get better terms for the marketing of original material sold for the screen. He stated that at the present time the Screen Writers Guild had a minimum basic agreement with producers under which various terms of employment are stabilized. He stated that they have no contract which covers the sale of original material. He referred to the American Authors Authority as an attempt to establish a plan of licensing under which authors would not sell outright their material for the screen, but would license it for a certain term of years, for various percentages of profit.

Lavery testified that he felt there are Communists in the Screen Writers Guild. He stated that he did not feel that the influence these Communists allegedly asserted in the Guild was half as much as it was made out to be and indicated that he would not be on the stand testifying if in his mind the Communists had control of the Screen Writers Guild.

#### Edward Emytryk

Motion picture Director Edward Emytryk was subpoenaed before the Committee on Un-American Activities and appeared on October 29, 1947. On this occasion he stated that he was born on September 4, 1904, in Grand Forks, British Columbia, Canada. He stated that he was naturalized in Los Angeles, California, in 1939 and at present resides at 9361 Olympic Boulevard, Beverly Hills, California.

Mr. Dmytryk by evasion failed to answer the question asked him by the Committee concerning his alleged membership in the Communist Party.

Following his appearance on the stand, Committee investigator Russell testified that Dmytryk was a member of the Communist Party and in 1944 held Communist Party book number 84961, as well as held in 1945 Communist Political Association membership card number 47238. There was then introduced by the Committee a compilation from its records of the complete Communist activities and associations of Edward Dmytryk.

Adrian Scott

Producer Adrian Scott appeared before the Committee on October 29th as the result of a subpoena. On this occasion he stated he was born in New Jersey on February 6, 1911, and that he presently resides at 603 North Beverly Drive, Beverly Hills, California.

Scott, like the other "unfriendly" witnesses, failed by evasion to answer the questions concerning his purported membership in the Screen Writers Guild and the Communist Party.

Following Scott's appearance on the stand, Committee investigator Russell testified that in 1944 Scott was issued a 1945 Communist Political Association card number 47200, and that in the fall of 1945, Scott was issued Communist Party registration card number 35394.

Dore Schary

Motion picture executive Dore Schary, who testified before the Committee on October 29th, stated that he was born in Newark, New Jersey, on August 31, 1905, and that he at present resides at 12850 Marlboro Street, West Los Angeles, California. He stated that he is at present the executive in charge of production at the RKO Studios.

Mr. Schary was asked by the Committee who had employed Hanns Eisler. He stated that technically a man assigned to music is employed by two people, one of them a Mr. Dakalienokoff, who is in charge of music. Schary stated that Mr. Dakalienokoff arranges for the employment of musicians assigned to score films, and that Mr. Leon Goldberg is the comptroller of the studio. It was brought out during the testimony that Hanns Eisler was employed by the RKO Studios. The Committee asked Mr. Schary as to the policy of RKO with regard to employing people who are international Communists, to which Mr. Schary stated that his personal feelings with regard to this question are that up until the time a Communist is proven to be advocating the overthrow of the Government by

force or violence or illegal means, he could not make any determination of his employment on any other basis except whether he is best qualified to do the job desired.

Concerning the RKO employees Mr. Scott and Mr. Dmytryk, previously referred to in this section, Schary testified that it would come to him as a terrific shock if he found out that these individuals were foreign agents. He pointed out that in his discussions with these men he has never heard them make any remarks or see them attempt to get anything subversive into the films.

During the interrogation of Schary, the Committee introduced a letter written on the letterhead of the Vanguard Films, Incorporated, Culver City, California, Office of Dore Schary, dated April 17, 1945, written to Mr. Emmet Lavery, care of Mrs. Pauline Lauber, Hollywood Writers Mobilization on the subject, Writers' Assignments for Hollywood Bowl Memorial Program, April 23. This communication was incorporated into the record as follows:

"Dear Emmett: I am enclosing herewith a list of the writing assignments of the Hollywood Bowl memorial program to be presented April 23. Following the list of assignments we will state the tentative continuity for the show. We are rushing these assignments to you by messenger so that you can contact the writers. The continuity of the show will follow in a couple of hours after we have completed work on it. The writers who will do the over-all narration and who will be most concerned with the complete continuity of the show are Helen Deutsch, Maxwell Anderson, and Leonardo Bercovici.

"Mayor Bowron's speech, 2½ minutes, to be written by Mary McCall.

"County Representative Smith's speech, 2½ minutes, to be written by Maurice Rapf.

"Federal Judge J. T. F. O'Connor, 2½ minutes, to be written by Faragoh.

"Gov. Earl Warren, 5 minutes, to be written by Emmett Lavery.

"Note to Mary McCall: Mayor Bowron's speech will open the program and will include the theme of the program.

"Dramatization of President Roosevelt's record. The details of this will be discussed at a general meeting for all the writers, 10 minutes, to be written by Alvah Bessie—

"Leon Meadows and Abe Polonsky.

"The United Nations Section (this section will also be detailed at the writers' conference), 15 minutes, to be written by Vladimir Pozner and Ring Lardner.

"The Human Side of President Roosevelt, 5 minutes, to be written by Harry Trivers, Abe Burroughs, Harry Kurnitz, and Abe Polonsky.

"The section of the program that will segue from the memorial to President Roosevelt to the pledge of support to President Truman, 3 minutes, to be written by Paul Green.

"Pledge of Allegiance to the Ideals of Mr. Roosevelt and to the Future, 1 minute, to be written by Dalton Trumbo. Introduction to the Pledge of Allegiance, 2 minutes, to be written by Dalton Trumbo.

"By the time you get this letter we will have called you on the telephone and asked for your help in arranging a meeting for all the writers this afternoon. Thank you.

Sincerely,

Dore Schary."

Chief counsel for the Committee Stripling pointed out to Schary that this communication was read into the record due to the fact that several of the writers who were assigned to do portions of the program were identified by the Committee as being members of the Communist Party. Accordingly, Stripling followed his statement by asking Schary that if he had to make the assignments over again, would he call upon these same people to write on these various assignments, to which Schary replied that some of his selections on the list might be different.

Ring Lardner, Jr.

On October 30, 1947, as the result of a subpoena issued to him, Ring Lardner, Jr., of 325 Georgina Avenue, Santa Monica, California, appeared before the Committee. On this occasion he stated that he was employed as a writer and that he was born in Chicago, Illinois, on August 19, 1915.

Lardner, like the rest of the "unfriendly" witnesses, failed by evasion to answer the questions asked him concerning his purported membership in the Screen Writers Guild and the Communist Party.

Following his testimony, Committee investigator Russell produced a 1944 Communist Party registration card for Ring Lardner, Jr., bearing number 46806. In addition, there was introduced into the record a memorandum concerning the Communist affiliations of Ring Lardner, Jr., as compiled by the Committee.

#### Lester Cole

Lester Cole, motion picture writer, appeared before the Committee on October 30 as the result of a subpoena issued to him. Cole was identified as a resident of Hollywood, living at 15 Courtney Avenue, an American citizen having been born on June 19, 1904, in New York City, and a screen writer being employed as such for the past fifteen or sixteen years.

Cole by evasion also failed to answer the questions concerning his membership in the Screen Writers Guild or the Communist Party, which resulted in his being excused as a witness.

Following his appearance on the stand, Committee investigator Russell introduced a Communist Party registration card for Lester Cole bearing number 47226, as well as a memorandum compiled by the Committee reflecting Cole's Communist connections.

#### Berthold Brecht

Mr. Brecht appeared before the Committee as a result of a subpoena issued to him. In identifying himself on the stand, Mr. Brecht stated that he at present resides at 34 West Seventy-third Street, New York City, and was born in Augsburg, Germany, on February 10, 1898, arriving in the United States on July 21, 1941, at San Pedro, California. He stated that he came to the United States from Helsinki, Finland, where he was issued a quota immigration visa by the American Vice Consul.

By way of background, Brecht related that he had to leave Germany in 1933, when Hitler took over. He stated he then went to Denmark, and when war seemed imminent in 1939, he went to Sweden. He continued by stating that he remained in Sweden for one year until Hitler invaded Norway and Denmark, when he left Sweden and went to Finland.

Brecht stated his occupation was that of a playwright and a poet. When asked concerning his membership in the Communist Party either in this country or in Germany, he stated that he is not now and never has been a member of the Communist Party.

He was asked whether or not he is the author of any revolutionary poems, plays or other writings, to which he replied that he has written a number of poems, songs, and plays which dealt with his fight against Hitler, and consequently said they could be considered, therefore, as revolutionary because he was for the overthrow of that government.

Brecht testified that in 1930 with Hanns Eisler he wrote a play entitled, "Die Massnahme." The chief counsel for the Committee in referring to the play stated that throughout the play reference is made to the theories and teachings of Lenin, the A, B, C of Communism, and other Communist classics, as well as the activities of the Chinese Communist Party in general. Excerpts from the play to substantiate Mr. Stripling's remarks were entered into the record.

Brecht testified that he has been in Moscow on two occasions. He stated that on the first occasion he was invited to Moscow by the VKS, that is the Society for the Promotion of Cultural Relations with Foreign Countries. The occasion for this invitation was based on a documentary picture which Brecht had helped to make in Berlin by the name "Kuhle Wampe." While in Russia he admitted meeting Sergei Tretyakov, a Russian playwright who translated some of his poems and one play.

Mr. Stripling then entered into the record a quotation from the "International Literature No. 5," dated 1937, published by the State Literary Art Publishing House in Moscow, reflecting an interview between Tretyakov and Brecht. According to the article quoting Mr. Brecht, the following is set out in the record of the Committee:

"I was a member of the Augsburg Revolutionary Committee," Brecht continued. "Nearly, in Munich, Levine raised the banner of Soviet power. Augsburg lived in the reflected glow of Munich. The hospital was the only military unit in the town. It elected me to the revolutionary committee. I still remember Georg Brem and the Polish Bolshevik Glshevsky. He did not boast a single Red guardsman. He didn't have time to issue a single decree or nationalize a single bank or close a church. In 2 days General Epp's troops came to town on their way to Munich. One of the members of the revolutionary committee hid at my house until he managed to escape."

"He wrote Drum at Night. This work contained echoes of the revolution. The drums of revolt persistently summon the man who has gone home. But the man prefers quiet peace of his hearthside."

"The work was a scathing satire on those who had deserted the revolution and toasted themselves at their fireplaces. One should recall that Kapp launched his drive on Christmas Eve, calculating that many Red guardsmen would have left their detachments for the family Christmas trees.

"His play, Die Massnahme, the first of Brecht's plays on a Communist theme, is arranged like a court where the characters try to justify themselves for having killed a comrade, and judges, who at the same time represent the audience, summarize the events and reach a verdict.

"When he visited in Moscow in 1932, Brecht told me his plan to organize a theater in Berlin which would reenact the most interesting court trials in the history of mankind.

"Brecht conceived the idea of writing a play about the terrorist tricks resorted to by the landowners in order to peg the price of grain. But this requires a knowledge of economics. The study of economics brought Brecht to Marx and Lenin, whose works became an invaluable part of his library.

"Brecht studies and quotes Lenin as a great thinker and as a great master of prose.

"The traditional drama portrays the struggle of class instincts. Brecht demands that the struggle of class instincts be replaced by the struggle of social consciousness, of social convictions. He maintains that the situation must not only be felt, but explained—crystallized into the idea which will overturn the world."

Brecht was asked the question as to whether or not his writings were based on the philosophy of Lenin and Marx, to which he replied that he, as a playwright, studied and wrote historical plays, and because of this he had to study Marxist ideas about history. He related that he did not think intelligent plays today could be written without such a study. He also stated that history now written is vitally influenced by the studies of Marx about history.

Since coming to the United States, Brecht testified that he was invited three or four times to the Soviet Consulate in the company of other writers. Brecht was asked the question as to whether or not Gregory Kheifets (known Soviet espionage agent) visited Brecht on April 14, April 27, 1943, and June 16, 1944, to which Brecht replied that it was quite possible. He stated that he did not recall the name Kheifets, but that some of the Cultural Attaches had visited

him. Concerning the nature of these contacts, he related that it must have been about his literary connections with German writers in Moscow. Concerning his contacts by the Eislers, he stated that Gerhart Eisler visited him with Hanns Eisler at his home on three or four occasions. He stated that on the occasion of Gerhart Eisler's visit, they discussed the German Communist movement and German politics. He continued by stating that he regarded Gerhart Eisler as a specialist in this field.

Brecht admitted during his testimony that he sold a story known as "Hangmen Also Die" to United Artists, and that Hanns Eisler did the background music for the story.

Brecht was asked the question as to whether or not he had contributed to articles in any of the Communist publications in the United States, to which he replied that he did not think so. The Committee then proceeded to ask him if he collaborated with Hanns Eisler on the song, "In Praise of Learning," to which he said yes, that he wrote the song and Eisler wrote the music.

The Committee then introduced a portion of "The People," which was issued by the Communist Party of the United States, published by the Workers Library Publishers, and which on page twenty-four states:

"In praise of learning, by Bert Brecht; music by Hanns Eisler.

"You must be ready to take over; learn it.

"Men on the dole, learn it; men in the prisons, learn it; women in the kitchen, learn it; men of 65, learn it. You must be ready to take over; you must be ready to take over. Don't hesitate to ask questions, stay in there. Don't hesitate to ask questions, comrade—"

As an explanation for the appearance of this material in a Communist publication, Brecht stated that he never obtained this book himself and it must have been published in this country while he was in Europe. He said that he did not give any permission to publish it and he said that he thought he had never seen this translation.

Louis J. Russell

Committee investigator Louis J. Russell in his testimony identified himself as having been a former employee of the FBI for a period of ten years and in addition as the Director of Plant Protection for the Thomas A. Edison Company, Incorporated, of West Orange, New Jersey. Russell stated that he has

associated with the Committee on Un-American Activities since May, 1945.

Russell introduced into the record a speech which was delivered by V. J. Jerome in the summer of 1938 "To the National Convention of the Communist Party on the Cultural Commission within the United States." A review of the Bureau's files on V. J. Jerome as well as a review of Communist publications such as the "Daily Worker," "New Masses," "The Communist," "The Party Organizer" and "Science and Society" during the pertinent period fails to reflect that this statement is contained in the files of the Bureau. However, subsequent information was obtained from Russell that actually this statement was made only to a select group of some 75 leaders of the Communist Party. Russell indicated that he obtained this statement from Ralph Burton who, in 1939, was conducting an investigation of Communist activities in the WPA for a Government agency.

Briefly, in this report Jerome points out the necessity of the winning over of professionals to the Communist Party to increase its forces and modes of expression for the Party's agitation and education through the medium of culture. He cited as examples the Detroit Automobile Theater, which presented a play on Spain to 50,000 automobile workers. He referred to the work of the New Theatre League, Frontier Films, Associated Film Audiences, WPA Projects, and the campaign for the enactment of a Federal art bill, which at that time was in full swing and which he called upon the Communist Party to give its support to.

Mr. Russell then testified that the Bulletin of the International Theatre published in 1934 contained an article describing the growth of the revolutionary theatre in the United States. He stated that the article referred to dramatists John Wexley and Albert Maltz, who have been employed by the Motion Picture Industry in Hollywood. He stated that issues three and four of "International Theater" for 1934 contained information concerning the training of cadres in the United States. He also discussed very briefly an article entitled, "Straight From the Shoulder," which appeared in the November, 1934, issue of the "New Theater," written by John Howard Lawson. He stated the comments of the editors of the "New Theater" regarding this article by Lawson were as follows:

"However, John Howard Lawson's argument that a united-front theater cannot produce specifically Communist plays is certainly true, and he has brought up real but not insurmountable difficulties facing playwrights, whether Socialists, Communists, or just sympathetic, who write for such united-front organization and audience. His article indicates the immediate need for a Communist professional theater that will produce plays as Lawson and others will write, plays with a clear Communist line and straightforward political statements and references."

Russell testified that in the summer of 1943 the Soviet Government sent an official representative to the Motion Picture Industry. He identified this individual as Mikhail Kalatozov. Russell said that the Soviet Embassy in Washington, D. C., stated the purpose of Kalatozov's visit to Hollywood was to strengthen the artistic and commercial ties of the cinema people of the United States and those of the Soviet Union. He testified that just prior to Kalatozov's arrival, an announcement of the fact was made by Pauline Swanson of the National Council of American-Soviet Friendship in Los Angeles. He said that according to the announcement, Kalatozov was to be presented to the Hollywood film colony at a reception and cocktail party to be given at the Mocambo Restaurant on the afternoon of August 22, 1943. He went on to state that an article in the West Coast organ of the Communist Party, "The People's World," carried the following item concerning Kalatozov in its September 10, 1943, issue:

"Moscow Liaison"

"Mikhail Kalatozov, Soviet film director, is in Hollywood to give first-hand advice on pictures dealing with Russia and to study Hollywood methods. They are starting him off with a reception at the Mocambo."

Russell also quoted two cablegrams showing contacts between Kalatozov and the RKO and Warner Bros. Studios,

Russell in his testimony included one which was dated December 7, 1943, wherein it was indicated that Kalatozov cabled his superior in Moscow as follows:

"Lawrence agrees to distribute our films in Africa, Italy, France. Agreement advantageous to us. Imperative that we receive immediate reply."

The second cablegram sent on January 20, 1944, to his superior, Alexander Andreivsky, read as follows:

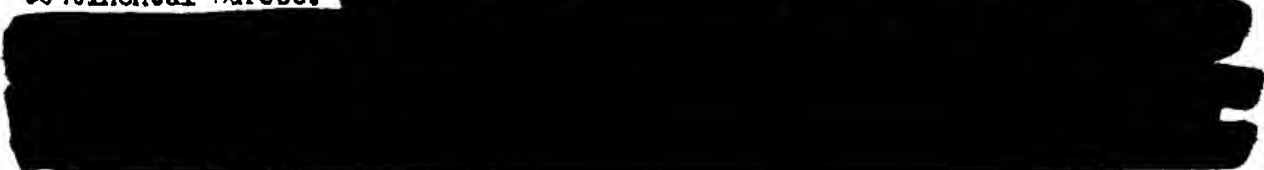
"Agreement RKO not received. Will cable after receipt. Regarding radio concert you should receive detailed cable."

He also sent a third cablegram on January 23, 1944, to Alexander Andreivsky of the cinema committee in Moscow which stated:

"Immediately inform if Warner Brothers films brought to Moscow were seen by you."

Concerning the cablegram which makes reference to one Lawrence, Russell stated to the Chairman that the Committee was presently investigating this matter and that there would be an identification made of Lawrence at the time a report is submitted.

As a matter of information, it is believed, that the Lawrence referred to in Russell's testimony is Leudy Lawrence who, according to the Motion Picture Almanac for 1947-1948, is the President of London Film Production, a company organized to represent the United States' interests of Alexander Korda. The Almanac reflects that Lawrence in 1925 was the European representative of MGM headquartered in Paris, France, and that he later was the Managing Director in Continental Europe.



Russell testified that on November 9, 1943, the Hanns Eislers were invited to an affair given by the Russian Vice Consul in Los Angeles, V. V. Pastoev, and that on November 16, 1943, the Eislers entertained the Pastoevs at a party in their home. The information concerning the November 9, 1943, meeting cannot be verified. However, from the technical surveillance maintained by the Los Angeles Office on Hanns Eisler, it was ascertained that on October 20 Mrs. Pastoev, wife of the Soviet Vice Consul, invited the Eislers to the Consulate for an affair believed planned for November 7, 1943, the anniversary of the Soviet revolution. With regard to the November 16 meeting to which Russell testified, it appears that this information is incorrect because through the same technical surveillance it was ascertained on October 30, 1943, that Mrs. Eisler invited Mr. and Mrs. Pastoev to a party she was planning for November 6, 1943, at her residence. Surveillance of the Eislers' residence on November 6, 1943, revealed that a Soviet Consulate car dispatched passengers there.

Further possible proof that this latter statement referred to above made by Russell is at variance with the facts is contained in an article which appeared in the "Los Angeles Times" on November 17th regarding a meeting at the Shrine Auditorium on November 16th at which V. V. Pastoev appeared.

Russell testified that during the year 1940 certain people in the United States were engaged in a campaign to purchase Gerhart Eisler's way out of a concentration camp in France. He said this campaign was started when Hanns Eisler, the brother of Gerhart Eisler, received a cablegram from Gerhart asking Hanns for money which Gerhart needed for an operation. According to Russell, this money was actually to be used for the purpose of buying Gerhart Eisler's way out of the concentration camp in France.

Russell referred to the activities of Charles A. Page, a free-lance writer in Hollywood and Louise Bransten by stating that they engaged in considerable activity on behalf of Eisler. He said that it is a known fact that Page requested Louise Bransten's advice as to how the situation could be handled and it was resolved that the best way of securing information concerning the method of handling the situation would be to contact an individual known as Otto Katz, who was then in Connecticut. Katz was identified as a known Soviet agent who was very active in Mexico City during World War II, who at the time of the hearings was in Czechoslovakia, and who was also very active in Hollywood, particularly during the 1935 period. Russell said that Katz' real name was Andre Simone.

He identified Louise Bransten as the former wife of Richard Bransten, also known as Bruce Minton, former owner of the "New Masses", who, together with his present wife, Ruth McKenney, was recently expelled from the Communist Party for revisionist tactics.

He testified that in June, 1933, Louise Bransten, accompanied by her husband, Richard, made a six weeks' tour of the Soviet Union. He stated that during the waterfront strike in San Francisco, Louise and Richard Bransten carried out assignments for the Communist Party, working for Earl Browder and Gerhart Eisler. He said that in 1944 Louise Bransten made a loan of \$50,000 to "The People's World," West Coast Communist newspaper. He also said she has contributed to the Rosenberg Foundation, of which she is a member of the Board of Directors. He said she also contributed to the American-Russian Institute, California Labor School, and the Joint Anti-Fascist Refugee Committee. He said that she is living in New York at the present time and is married to Lionel Berman, who is interested in documentary films. He testified that Louise Bransten "is now employed" by the New York Committee to Win the Peace.

In further identifying Page, Russell stated that he was an employee of the State Department from 1928 to 1933. During the year 1934 and until 1941 he was a free-lance writer in Hollywood, California, when he discontinued this type of work and returned to the State Department. He said that Page has been in contact with Louise Bransten; Haakon Chevalier; Vassili Zubilin, a Soviet diplomatic official; Otto Katz; and Hanns Eisler. He said that at one time Page attempted to secure a position for Haakon Chevalier through Robert E. Sherwood.

With regard to the work of Page at the State Department Russell testified that he was at one time assigned to the American Embassy in Montevideo, Uruguay. During this employment Russell testified Page corresponded frequently with Herbert Biberman and John Howard Lawson of the movie colony. Russell stated that Page was referred to on one occasion by a leading Communist in Mexico as "being one of our men." Russell said, "We have one of our men right inside the American embassy and we get the real inside dope from there."

Russell testified that on April 25, 1945, Louise Bransten was contacted by Stepan Apresian of the Soviet Consulate in San Francisco. He said the purpose of this meeting was to arrange for the distribution of 40,000 copies of a speech made by Molotov before the United Nations Conference at San Francisco.

Russell stated that on May 19, 1945, Dmitri Manuilsky, the Ukraine Communist leader, was the guest of honor at a dinner given by Louise Bransten in her home. Russell referred to Manuilsky as a member of a three-man board which functioned as the Communist International during World War II. He said that in addition to Manuilsky, Holland Roberts, President of the California Labor School, and Max Yergan (head of the Council on African Affairs) were among those in attendance. Russell testified that there was a direct connection between Louise Bransten and Page, who operated as a free-lance writer in Hollywood for a period of three years. He also said that there was an association between Gregory Kheifets of the Soviet Consulate and Hanns Eisler and Louise Bransten. He said there was a tie-up between Page, the associate of Bransten, and Herbert Biberman and John Howard Lawson of the movie colony.

He also testified that when Louise Bransten went to New York in November, 1945; she was contacted by an individual known as George George, a member of the Communist Party and a contact of Hanns Eisler in Los Angeles. He stated that George at one time worked for one of the studios in Hollywood as a free-lance writer, the studio being MGM.

Russell testified in an effort to point out the contacts in Hollywood which have been made by outstanding or notorious leaders of the Communist Party, that on May 3, 1942, Alexander Stevens, also known as J. Peters, whose real name Russell said was Goldberger, visited Los Angeles, California. He stated that when Stevens arrived in Los Angeles he was met by Herbert Biberman at Union Station. Russell testified that during the day Stevens met with Waldo Salt and Herbert Biberman. He said that on the same day another meeting was held at the residence of Herbert Biberman which was attended by Paul Jarrico, Morton Grant, Robert Rossen, and Hyman Kraft. He referred to Rossen, Biberman, Salt, and Jarrico as all being associated with the Motion Picture Industry. He said that on the same date a third meeting was held by Stevens with Grant, John Howard Lawson, and Vera Harris, the wife of Lou Harris, a screen writer.

Russell further testified that on the evening of May 3, 1942, another meeting was held at Biberman's home between John Howard Lawson, Lester Cole,

Madeline Ruthven, and Herta Uerkvitz. He identified Cole as a screen writer and Ruthven and Uerkvitz as Communist Party functionaries in Los Angeles. He stated that Stevens, Lawson, and Ruthven also held a meeting late that same night in the home of Waldo Salt. During this visit, according to Russell, Stevens, among other things, was working on the Communist-inspired movement to secure the release of Earl Browder from a Federal penitentiary.

Mr. Russell was asked by Mr. Stripling, counsel for the Committee, whether or not his, Russell's, investigation disclosed Bransten was ever contacted by Gerhart Eisler. Russell stated that on December 29, 1943, Bransten was a guest at a dinner given by Lement Harris of Chappaqua, New York, and on this occasion Gerhart Eisler was present. Harris was identified as a functionary of the Communist Party interested in agricultural workers in the Western Hemisphere.

Concerning Bransten's contacts with Soviet Government officials, Russell stated that she was associated with Vassili Zubilin of the Soviet Embassy in Washington, D. C. He also stated that she had been associated with Gregory Kheifets of the Soviet Consulate in San Francisco and Mr. V. V. Pastoev, of the Soviet Consulate in Los Angeles. He stated that on May 12, 1944, Kheifets was in attendance at a party in San Francisco given by Bransten. He identified Bransten as being used by the Party to direct the manner in which contacts with certain people are to be made, whether or not these persons are connected with the Communist Party of the United States or other countries, or whether they are connected with the Communist Party at all. He also said she had contacts in numerous Government agencies. Russell testified that Bransten was associated with a man by the name of George Charles Eltenton. He said that Bransten was very close to Eltenton and his wife Dolly. Eltenton was identified as an employee of the Shell Development Corporation in Emeryville, California, from 1938 at least until July, 1946. He stated that Eltenton is known to have spent some time in the Soviet Union where he lived in the vicinity of Leningrad. Russell testified that while in Leningrad, Eltenton became very familiar with the Russian language and as a result was asked to translate several Russian works into the English language. He further testified that Eltenton and his wife attended a party given by Louise Bransten on November 10, 1944, at which time Eltenton was trying to educate a scientist along Soviet lines, since he had loaned this particular scientist a copy of the Soviet Constitution which he asked him to read. He said this particular scientist was employed at the Radiation Laboratory in Berkeley, California.

Russell further testified that Eltenton attended a reception given in honor of Mr. Molotov at the St. Francis Hotel in San Francisco on May 7, 1945. He also testified that it is known Louise Bransten at one time attempted to

secure employment for Dolly Eltenton with the American-Russian Institute through Gregory Khelifets. He also said that Louise Bransten requested Eltenton to send a telegram of congratulations to a Russian scientific society in the Soviet Union during the month of July, 1940. Further, that this telegram was actually sent.

Concerning a contact had with Eltenton by a representative of the Soviet Government regarding espionage activity Russell testified that in the year 1942 Eltenton was contacted by one Peter Ivanov, whom he identified as a Vice Consul of the Soviet Government and a Secretary in its Consulate in San Francisco. According to Russell, Ivanov requested Eltenton to secure information concerning some highly secret work which was being carried on at the Radiation Laboratory at the University of California. Ivanov offered Eltenton money in return for his cooperation in securing information regarding the secret work which was being conducted at the University of California in Berkeley in its Radiation Laboratory. He said that Eltenton in order to cooperate with Ivanov approach Haakon Chevalier, who was a professor at the University of California, and requested him, Chevalier, to find out what was being done at the Radiation Laboratory, particularly information regarding the highly destructive weapon which was being developed through research. Eltenton told Chevalier that he had a line of communication with an official of the Soviet Government who had advised him that since Russia and the United States were allies, the Soviet Government should be entitled to any technical data which might be of assistance to that country.

At the time of this particular conversation, Chevalier advised Eltenton that he would contact a third man who was working at the Radiation Laboratory and attempt to secure information concerning the type of work conducted and any information which he could obtain concerning technical developments that might be of assistance to the Soviet Government. This third person, according to Russell, was J. Robert Oppenheimer. Russell said that Chevalier approached Oppenheimer and told him that Eltenton was interested in obtaining information regarding technical developments under consideration by the United States and also that Eltenton was interested in obtaining information regarding the work being performed at the Radiation Laboratory. Mr. Russell said that Chevalier told Oppenheimer that he had the means of communication whereby he could transmit such information to the Soviet Union. Mr. Oppenheimer, according to the testimony of Mr. Russell, told Chevalier that such attempts as this to secure information were treasonable acts and that he certainly would not have anything to do with such things.

At the conclusion of Mr. Russell's testimony, the Chairman, J. Farnell Thomas, stated that the hearings on this date, October 30, 1947, concluded the first phase of the Committee's investigation of Communism in the Motion Picture Industry. He pointed out that the hearings to date have concerned themselves principally with spotlighting Communist personnel in the industry. He said,

however, that an equally dangerous phase of this inquiry is the Communist propaganda in the various motion pictures and the techniques employed. He pointed out that either the full Committee or a subcommittee would resume hearings on this matter either in Washington or in Los Angeles, at which time those persons whose Communist records the Committee has will be given the opportunity to appear before the Committee to confirm or deny those affiliations. He also pointed out that the Committee would have a number of witnesses who would deal with propaganda in the films and the techniques employed. He concluded by stating that the industry should set about immediately to clean its own house and not wait for public opinion to force it to do so.

Concerning the previous testimony of Russell, the following information is being set out to show the corroboration or differences between the testimony of Russell and the information contained in the Bureau's files on this subject matter.

Concerning the remarks of Russell indicating that in the year 1940 individuals in the United States were engaged in a campaign to purchase Gerhart Eisler's way out of a concentration camp in France and that Page and Bransten were both active in this matter as well as Russell's remark that Page requested Bransten's advice as to how the situation could be handled, which was resolved by indicating that a contact should be had with Otto Katz, who was then in Connecticut, it would appear that the testimony of Russell was a conclusion which appears to be in conformity with the substance of a letter from Page to Bransten dated September 2, 1940. This letter was made available through a most highly confidential and delicate source to the Agents of the San Francisco Office.

With regard to the statement of Russell that Katz' real name is Andre Simone, it should be noted that the information in the Bureau's files does not indicate conclusively that this is the case. It is also noted that the last report received by the Bureau concerning the location of Katz reflects that as of July, 1946, he was a member of the Czechoslovakian delegation to the Paris Peace Conference.

Russell testified that Louise Bransten was born on October 10, 1908, when actually, according to her birth certificate which was obtained through a highly confidential and delicate source, she was born on October 9, 1908.

Concerning Russell's statement that Richard Bransten was the former owner of "New Masses," it should be noted that "New Masses" has always been owned by a corporation and that in 1941, 1942, and 1943 Bransten was a member of the Editorial Board of "New Masses."

With regard to the firm which was mentioned in the testimony of Russell with which Louise Bransten's father was connected and which was identified in Executive Session of the Committee, for your information I wish to advise that this firm is known as the Rosenberg Brothers Company, Incorporated.

Concerning Russell's statement that Bransten is now employed by the New York Committee to Win the Peace, it should be pointed out that Louise Bransten was employed by this organization until February 14, 1947, when she left New York for San Francisco.

In the testimony of Russell concerning the background of Charles Albert Page, it should be pointed out that Russell left out the connections of Charles Albert Page with former Lieutenant Governor of California, Ellis E. Patterson. Russell testified that Charles A. Page was in contact with, among others, Gerhart Eisler. In this connection it should be noted that Page was in correspondence with Louise Bransten with reference to a person believed to be Gerhart Eisler. On March 12, 1945, when Page was interviewed by Agents of this Bureau under oath in connection with a Hatch Act investigation, he stated that he was not acquainted with Eisler but believed that he might have been the brother of Harns Eisler and was at one time in a German concentration camp. Russell also stated that Page had been in contact with Vassili Zubilin. In this connection it is observed that the Bureau by letter to the Washington Field Office dated March 5, 1945, specifically stated:

"In the investigation of Page to date, there has been a tendency on the part of the New York and San Francisco Offices to definitely indicate that Page was a contact of Vassili Zubilin. This error should be avoided in preparing a Hatch Act report. You will recall that the Page at the State Department who was contacted by Zubilin was not identical with Charles Albert Page."

Russell also testified that Charles Albert Page had been in contact with Katz. The Bureau's investigation of Page did not disclose any contacts by him with Katz. It appears that the testimony of Russell was a conclusion drawn from a review of the letter previously referred to by Charles Page to Louise Bransten dated September 2, 1940.

Russell testified that Charles Page attempted to obtain a position for Haakon Chevalier with the Office of War Information through Robert E. Sherwood. The investigation of Chevalier does not disclose any information that he attempted to secure such a position through Page. It is known that in 1943 Chevalier was in New York and was attempting to get employment with one of the Government agencies. In this connection it was determined through a

highly confidential and delicate source that he, Chevalier, had made an effort to get employment with the Office of War Information. However, there was no information developed that Chevalier directed his efforts for this employment through Charles Page or Robert Sherwood.

Concerning the correspondence between Page, Biberman and Lawson, it should be pointed out that on January 18, 1943, Page was personally interviewed in Montevideo, Uruguay. On this occasion he specifically denied having corresponded with Biberman, although he said he may possibly have sent him a Christmas card or other holiday greeting. He admitted frequent correspondence with John Howard Lawson.

Concerning Russell's statement that Holland Roberts was President of the California Labor School, investigation reflects that he was the Educational Director of this School.

Russell testified that when Louise Bransten went to New York City in November, 1945, she was contacted by an individual by the name of George George, a Communist Party member and contact of Hanns Eisler in Los Angeles.

November 2, 1945, reflected that Marion Hart contacted Bransten and invited her to a dinner, stating that Elaine and George George would be present. It would, therefore, appear from the above that there is no basis in fact for the statement that Bransten was contacted by an individual known as George George.

With regard to the meetings held between Alexander Stevens and Communist leaders in Los Angeles, the Bureau's files reflect that Russell's information in substance was correct. However, with regard to the actual date of the meetings, they were held on May 2 rather than May 3. It should also be pointed out concerning these meetings that, according to the information in the Bureau's files, it appears that Vera Harris was not among those present at the meeting referred to by Russell. It also should be noted with regard to these meetings that it was not definitely established by the Bureau through investigation that Herta Uerkvitz was present at the meeting referred to by Russell.

According to the information available concerning the funds turned over to Stevens by Bransten and other Hollywood characters, it would appear, according to the information available in the Bureau's files, that this testimony resulted from conclusions drawn by Russell.

With regard to Russell's testimony concerning Bransten being an associate of Zubilin, Kheifets, and Pastoev, it should be noted that the Bureau's file on Bransten fails to reflect that she was ever associated with Zubilin or

Pastoev. He also testified that Bransten was closely associated with Peter Ivanov. Actually the investigation of Bransten has not disclosed that she was ever a close associate of Ivanov.

According to the information in the Bureau's files on George Eltenton, it is noted that Eltenton was employed by the Shell Corporation at Emeryville, California, until October, 1947, when he departed from the United States for England, where he was to be employed by the Shell Oil Company. The Bureau's files substantiate the information testified to by Russell that Eltenton was requested by Bransten to send a telegram of congratulations to a Russian scientific society in the Soviet Union. However, there is no indication that he sent the telegram which she requested. The Bureau's files reflect that Rose Isaak of the American-Russian Institute asked Eltenton to send a telegram of congratulations to the USSR on the 50th anniversary of Peter Kapitza, a leading Russian physicist. Eltenton dictated his congratulatory wire to Isaak and asked her to send it.

Russell's testimony regarding the espionage activities of Eltenton, Chevalier, Ivanov, and Oppenheimer is in accordance with the facts developed by the investigation of this situation by the Bureau.

The appendix of the report of the Committee reflecting the hearings during the month of October, 1947, reflects the various communications sent to the Committee by interested individuals concerning the testimony introduced in the record with regard to the alleged espionage activities engaged in by John Weber and Chalmers "Slick" Goodlin, previously referred to in this section. It also refers to various communications received by the Committee from Walt Disney, in which he corrected his testimony by stating that he actually was referring to the League of Women Shoppers rather than the League of Women Voters in his testimony and enclosed the communications he received from the League of Women Shoppers, which were made a part of the appendix of this report.

The appendix also contains a communication received by the Committee from Mr. Roy M. Brewer, previously identified in this section. This communication reflects additional information concerning the Communist connections or associations of Herbert K. Sorrell and John Howard Lawson.

Activities of the "Unfriendly" Witnesses, Their Attorneys and Associates,  
Following the October, 1947, Hearings of the Un-American Activities Committee

On October 30, 1947, following the hearings of the Un-American Activities Committee, Special Investigator Louis J. Russell was contacted by Agents of the Washington Field Office and he advised that the reason for this discontinuance was that the Committee was running short of funds and further, that the "friendly press" had advised them that it would be hard to hold the public's interest any further in the hearings if they were drawn out. It was suggested that it might be a good psychological move to discontinue while they were being well received by the public.

Another reason for the postponement is the fact, according to Russell, that they had received indirect word that Larry Parks and Waldo Salt had indicated a desire to turn friendly witnesses and tell all information in their possession concerning Communist infiltration of the motion picture industry. The Committee felt that by postponing the hearings it would give these two men a chance to prepare their material and aid the hearings at a later date.

It was also ascertained following these hearings that attorneys for the "unfriendly" witnesses, namely Robert L. Kenny, Bartley C. Crum and Ben Harrellis, left Washington, D. C., to return to the West Coast, leaving Martin Sofer, vice-president of the National Lawyers' Guild and also a counsel for the "unfriendly" witnesses, to carry on any legal endeavors in Washington, D. C.

Confidential Informant [redacted] who is a member of the Communist Party and a paid confidential source of the Washington Field Office, advised on October 30, 1947, that Charlotte Young, Membership Secretary of the Communist Party in Washington, D. C., had received a subpoena from the House Un-American Activities Committee on October 27 or 28, 1947, to appear before the Committee on October 29, 1947. This subpoena has caused consternation in the local Communist Party office to such an extent that William Taylor, Chairman of the local party, has ordered all party members to stay away from the Committee hearings.

Additional data obtained by informant reveals that Charlotte Young has been instructed to stay away from all party meetings and under no circumstances is she to go to Communist Party headquarters here in Washington. As Membership Secretary of the local Communist Party, Charlotte Young was engaged in the 1948 Registration Campaign of the party. In this connection, all papers and records which would implicate Young in party affairs have been taken from her person as well as from the home of her parents where she resides. The

informant stated that William Taylor was more upset and concerned over the discovery that Young has been a paid employee of the 19 hostile defendants in their office at the Shoreham Hotel than he had been about anything else for some time. The main objective of the party at the time is to disavow any knowledge of Communist Party affiliations on the part of Charlotte Young.

On November 1, 1947, [REDACTED] an executive for MGM, gave the following information concerning the recent hearings of the Un-American Activities Committee in Washington, D. C.

[REDACTED] stated that L. B. Mayer had attempted to bribe the Committee, at least Stripling, into cancelling his appearance before the Committee. He said that through Vic Orsatti, who is already well known to the Bureau as an associate of the hoodlum element, Mayer got hold of one Rosner (obviously Morris Rosner, alias Mickey Rosner, [REDACTED] and sent Rosner to Washington to see Stripling. [REDACTED] heard that Rosner practically caused Stripling to eliminate Mayer from the hearing, saying that he came as a representative of the Motion Picture Producers Association, and produced the letter which the Committee wrote to Mayer asking him to appear. He said that toward the end of the conference with Stripling, Rosner practically pulled a roll of bills out of his pocket.

One of those who apparently knows of this is Westbrook Pegler, an old time friend of [REDACTED] who chided [REDACTED] about the incident and asked if Mayer does not talk to him. [REDACTED] replied, "Why are you so hard on my boss", whereupon Pegler said: "As long as the top man in that industry deliberately choose pimps, hoodlums and underworld characters to represent them officially I will take a crack at them". He told [REDACTED] that all [REDACTED] had to do was call Pegler or anyone of several newspaper men who would have been glad to help him get out of the hearing as everyone knew that he didn't know anything anyway. [REDACTED] said that he had told the Committee when they were in Los Angeles and Mayer had personally requested that he be called before the Committee that they should not call Mayer as he gets emotional and doesn't know anything anyway.

[REDACTED] said that he doubted that Hollywood would immediately begin ousting Party members from its payroll, the reason being that the movie industry is still in the hands of the first generation. He said in confidence, and without desiring to call names, that the industry grew up in the hands of junk dealers, fur traders, push cart operators and their like and that these people have never learned that there is a moral code in America against which

you cannot buck. They still feel that the man with the dollar can do anything he likes. He said that these men apparently fail to recognize the fact that they got where they did through the American form of government and that they have an obligation to the citizens of America. He therefore was a little apprehensive as to any real good coming from the Committee Hearings as far as getting Communists out of Hollywood is concerned.

Confidential Informant [REDACTED]

on November 6, 1947, advised that the current feeling among Communist and left-wing groups in Hollywood since the hearings in Washington was distinctly "anti-Lavery". It will be recalled that Emmet Lavery is the former head of the Screen Writers Guild and according to these sources he should have refused to answer the question as to whether or not he was a Communist when interrogated by the House Committee.

These same sources also advise that the Communists in Hollywood are attempting to convince people that the Thomas Committee is a "Catholic-inspired committee", continuing that Thomas is a Catholic and that he and other members of his committee are carrying out instructions of the Church in attempting to expose people whom the Church has singled out for persecution.

On November 6, 1947, it was ascertained through [REDACTED] that Popper was contacted by Kenny, who advised Popper that he had just received important information from a Hearst correspondent, Sentner (phonetic). This story, according to Kenny, reflected that Robert Stripling, chief investigator for the House Un-American Activities Committee, had just discovered a short cut in the citations for contempt of Congress can be referred directly to the Speaker of the House and then to the Courts, and that Representative Thomas was going to carry out Stripling's idea. Popper indicated that he would make a formal call on Speaker Martin and have some other people see Speaker Martin, indicating that he would endeavor to contact Congressman George H. Bender of Ohio in this regard.

On November 8, 1947, through [REDACTED] it was ascertained that Robert Kenny in Los Angeles spoke at length with Popper relative to developments with Speaker Martin, who had taken the position that it was mandatory for him to certify the citation recommended. Kenny indicated that he thought legally this was favorable to them, arguing that it gives them one more point to attack the statute as an improper delegation and in the event they don't win they can go into court arguing it was just one man's opinion, and he stated he was personally delighted and that they could contend that this is not the work of Congress, but merely the work of the Speaker of the House.

On November 9, 1947, through this same source, it was ascertained that Martin Popper talked to Ben Margolis in Los Angeles at which time he informed Margolis that he had received a wire from Speaker Martin, D.C., of the House of Representatives that morning which stated: "If you desire to present brief contending it is not mandatory for us to make citations, please present it as soon as possible as I (Martin) must take action this afternoon."

Popper stated that he had called the Speaker's office and complained about the short notice and the best concession Popper could get was that Speaker Martin will stay in Washington overnight and will allow Popper to argue the points on the following morning at 9:00 a.m. and that Popper would appear at the Speaker's office under protest. Popper stated he believed the Full House Un-American Activities Committee had met that morning and apparently told Speaker Martin to make a certification of the citations by that afternoon. Popper suggested to Margolis that he have Bartley Crum and Robert M. Kenny call Speaker Martin from California and they should tell Speaker Martin that this is an unreasonable notice and the Speaker should give them a couple days at least to prepare their arguments.

Martin also suggested that Margolis get a wire sent by a large number of screen people protesting the inadequate notice and secondly that Congress will meet within a week and the Speaker should let this important matter be voted by the people's representatives and they should be given an opportunity to know what the issues are. Martin thought that Margolis should put Helen Cahagan Douglas, Jot Holifield and Gordon L. McDonough on the spot on this issue. Margolis said that the meeting was held yesterday by the Hollywood group and they decided to borrow \$25,000 which will be paid back over a period of six months so that they could underwrite the radio program. Popper stated that whether or not they should put the radio program on and whether it is worth the amount of money they will spend on it he does not know but from a political point of view Popper thought they should put the Republicans on the spot.

Margolis said that in the event Speaker Martin does not certify, Popper is authorized to go ahead on the radio program. Popper asked what the cost of the radio program would be and Margolis replied \$2,000. Popper said that they should get Cowan (phonetic) (probably Norman Cowin) and Adam Clayton Powell for the radio show. Margolis said that they could get them. Popper asked if in that sum of \$25,000 was included funds for the research project. Margolis replied yes and said that Bob Kenny is mailing Popper a check for \$1500. Margolis asked if Popper did anything about getting free reply time on the air to J. Parnell Thomas' program. Popper said they took it up with the radio company and with

Clifford J. Durr of the Federal Communications Commission. He also stated that the feeling of the law is that the Thomas & O'Neil of the American Legion time on the air was a reply to the two broadcasts of the Committee for the First Amendment.

Clifford J. Durr suggested to Popper that they make a protest to the company which they are going to do. Margolis said that individual statements are being drafted for the Congressmen and they will try to get the Committee for the First Amendment to sign these statements but if they do not get the First Amendment group to sign, he asks Popper what they should do. Popper suggested they get as many prominent people, including members of the Committee for the First Amendment. Popper asked Margolis to call him back later in the day to keep him informed and to have Speaker Martin relay any change in mind to Popper.

At 12:35 p.m. through this same source it was ascertained that Popper had contacted James D. Proctor, 545,- 5th Avenue, New York City, and told Proctor to get as many Broadway figures as possible to send wires to Speaker Joseph Martin telling Martin that they object to the short notice and further that Speaker Martin should not act upon the citations himself but wait for the special session of Congress and let the complete body act on the citations. Proctor indicated that this would be almost impossible because he does not know whom he can get within the next few hours.

Popper then informed Proctor that he had just received this information and Proctor replied and said "you were taken off your guard." Popper said you mean we were not given any chance and we expected something like this was going to happen. Popper then related he had seen Speaker Martin just three days before and Martin advised that Popper would be given sufficient time to argue the case. Popper then advised Proctor that after insisting Speaker Martin had allowed them until nine o'clock the following morning to present the arguments and Popper stated: "Unless we can put a lot of heat on him, he will insist on the arguments being heard as scheduled." Popper told Proctor to address the wire to Joseph W. Martin, Jr., and to say in the wire: "We object to the untimely haste within which you insist upon acting, that more time should be given and secondly that you urge the issue is so important that the liberty of the people is involved; that Congress is coming into session within less than a week and therefore he should not certify the contempt citations." Proctor said he would do what he could even if he only secures a half dozen names Popper then urged Proctor to get on the phone and reach New York Congressmen and ask them to call the Speaker. Popper told Proctor that if he gets a dozen or so names Proctor should give this information to the press.

It was ascertained through this same source that Albert (E. Blumberg) contacted Martin Popper and stated he had just arrived in town. Popper then related his dealings with Speaker Martin. Albert then asked if he had seen Charlie (Kramer) lately and Popper replied that he had and Kramer is around town today. Albert wanted to have dinner with Charlie Kramer and Martin Popper that evening and they made tentative appointment for dinner at 6:00 p.m. but Albert would confirm this later. It is to be noted that Albert E. Blumberg was definitely identified by agents of the Washington Field Office in a surveillance on November 11, 1947, and further that he is well known to the Baltimore and New York Offices as national legislative director of the Communist Party, U.S.A., as well as chairman of the Communist Party in Baltimore.

At 5:42 p.m. it was ascertained through this same source that Martin Popper at that time contacted Ben Margolis, Los Angeles, California, and Ben advised that Helen Gahagan Douglas had left California the previous night and was to have arrived in Washington this morning, and suggested Popper contact her to see if she made contact with Speaker Martin. Ben stated he was attempting to reach other California Congressmen but was having difficulty due to the short notice. Popper stated he had been wiring Congressmen all day and Popper seemed determined to go ahead according to schedule anyway. Popper stated he held a press conference and the press seems to be sympathetic and carried all his stuff. Popper said that Sabath had called Speaker Martin and Eberharter said he would call. He told Ben that wires were in from Broadway and from the PCA all over the country. Ben stated that wires were going out of California, however, very few from Republicans. Ben stated that Bob Kenny had sent a wire and he then read the wire to Popper. In it Kenny requested to present arguments personally to Martin, saying he was not notified in time to get there and asking that hearings be continued until Friday, November 14th. Ben said other wires were on the same general theme requesting that the Speaker not issue the citations.

Margolis told Popper that he believed Popper should try to get some Congressmen to go on the radio and protest against Martin. He told Popper that they were getting out a statement to go to the Congressmen and it would probably revolve around the Sabath (Adolph J. of Illinois) bill instead of the citations. Popper said that it should also contain a criticism of the actions of the Speaker as illegal and saying that the committee was afraid to present it before the House for public debate and that the Lawyers Guild would fight it to the destruction of the committee. Ben then said that that argument might make the Congressmen want to wait until the courts decide. He then told Popper they were getting out statements and would mail them direct from California and Popper asked under what letterhead. Ben replied he would not know until he saw what kind of signatures they obtain. Popper said he thought Ben ought

to let his office do it because they would get a better press out of Washington. They decided then that Ben would complete the whole thing and then send it to Popper for release.

On November 11, 1947, it was ascertained through this same source that Popper was in contact with the House press gallery waiting for a United Press reporter. Popper was conversing with Bob Silberstein in his office and said to Bob that the parliamentarian of the House was there and that Speaker Martin reserved judgment on the statement of fact as furnished him by the House Committee on Un-American Activities on the previous afternoon. Martin stated that the statement of fact which was presented him turned out to be technically incorrectly drafted and so this morning Martin still had the statement before him. Popper related to Silberstein that he had protested to Speaker Martin and Martin replied: "You people don't seem to realize that out of the generosity of my own heart I gave you my own hearing which was never done before and you don't think that I am being generous and you, Popper, probably state so." Popper stated that Abe Fortis, a member of his staff, did say after the hearing was over that this procedure was unprecedented in Congress.

Popper said he had accomplished all that a lawyer could expect to accomplish at a hearing like that especially when the guy (Speaker Martin) is not a lawyer; that Martin started out that it was absolutely mandatory and then became confused about the issue during their discussion. Martin concluded that he would have to get his lawyer to study the statute or reconvince him and Popper stated: "Of course, which he won't have any difficulty in doing." Popper stated: "Actually though, I think we can make it a hell of a good case." At a point later Popper said it was ministerial in effect. At this point Popper hung up the receiver without getting an answer from the press gallery reporter.

At 10:39 a.m. through this same source it was ascertained that Al Goldsmith (phonetic) of the Independent Film Journal, had talked to Martin Popper and asked if Popper was all through now that he had presented his views to the Speaker of the House. Popper replied that he is not all through but they intend to persuade the Speaker and all members of the House that there should be no certifications. Goldsmith asked what Popper's basis was for the statute as not mandatory for Speaker Martin to sign the certification and they then discuss at length the various points of the statute concerning this point.

On November 11, 1947, through this same source it was ascertained that Martin Popper called Robert E. Stripling of the House Committee on Un-American Activities and identified himself as one of the counsel for the ten

witnesses from Hollywood and said he had been up before Speaker Martin that morning on oral argument regarding his powers to certify. He also stated that Joe Martin told him at that time that there had not been an official statement of the fact before the House Committee and that he (Martin) did not know when that was expected at that time. Popper then asked direct if Strippling could tell Popper when the statement of fact is expected to be before Martin and Strippling replied that he could not tell. Popper then asked, "Well, when will you know?" Strippling replied, "I don't have any comment to make about it, Mr. Popper, not to you."

At 1:35 p.m. Martin Popper contacted Robert Kenny in Los Angeles. Kenny said he heard over the radio that Popper was battling away and asked if Popper won. Popper replied "decision reserved." Popper thinks that the committee is "over a barrel" because the committee does not have anything official before Joe Martin and that they have not given Joe Martin a statement of fact upon which he must act. They then discussed whether or not it was mandatory for Speaker Martin to act. Popper then related his conversation with Strippling, saying that Joe Martin had before him the statement of fact which was turned down by the House parliamentarian because of technical deficiencies in that the committee had gotten votes by telephone and telegram and had not met. Kenny asked where all this leads to in the radio program as planned and Popper said they must assume this will come up on the House floor and he is finding out what is the latest time they can cancel the radio program in case they must.

Kenny stated that they are nearly broke and that he had sent Popper \$1500 today. Popper said that Margolis told him the group will borrow \$25,000. Kenny replied that is the kind of money they will need for lawyers and in the radio show. Kenny stated that Corwin (phonetic) will take care of the mechanics of the radio show. Popper stated he would like to be advised as soon as possible because he is working on the Congressmen. Kenny then asked if they are holding the banquet and Popper replied that they were not, that Helen Johnson Douglas will not issue the invitations, that Adolph J. Sabath is sick in Chicago, and that Popper will see Bender tomorrow to see if Bender can get a group of Republicans into a small private dinner. Kenny stated he would pass this information on to Ben Margolis and Popper stated that if the committee puts a statement of fact before Joe Martin he is of the opinion that Martin will sign it.

Popper stated that he put the fight in such a way that he believes it has done them a lot of good. Kenny then asked about the press and Popper told him that he had a press conference last night which was pretty well carried in the East and the press picked up a copy of his memo and that all the reporters were there at the hearing and Popper thinks the press will carry the memo. Joe

Martin would not grant a private hearing and Popper thinks the press will carry the memo. Martin told the reporters that Popper's arguments and brief are now under consideration together with the public relations brief and would await his (Martin) lawyer's advice. Kenny then talked to both Martin and Popper, and advised her she had a check in the mail for \$1,500 and she would have an account with that and then asked her to get all the bills together and send them to him. Popper asked Kenny to get the fellows on the West Coast to get together 12 five-minute speeches that he can give to 12 friendly Congressmen to use on the floor when they bring this citation matter up. Popper will give the speeches to Douglas, Sabbath, George G. Sadowski, and Herman P. Eberharter who would be primed up for this issue. Popper stated that his speeches should be in the mail by Thursday, November 13, 1947.

On November 15, 1947, through this same source it was ascertained that Bartley C. Crum advised his wife, Gertrude, that he had a very interesting meeting in Los Angeles. Crum stated: "I can save these fellows, but it is only possible under one way. The only way I could save them would be if now they would declare to the public whether they are, or are not, Communists, with an accompanying statement from each of them, which I think they ought to do." It was indicated that Gertrude was doubtful as she felt these witnesses were too stubborn to make such statements. Crum, however, indicated that in his opinion, it was the only way that he could save the jobs of these hostile witnesses. He continued "They may not care to but I should think that they would as it amounts to a considerable amount of money."

Crum indicated that he had spoken to a Mr. Mannix of MGM, whom he identified to Gertrude as being directly under Louis B. Mayer. Crum indicated he told Mannix "I don't give a C—D— about the motion picture industry or you, Mr. Mannix. You are not important to me. You're just a guy that holds an office." Crum indicated further that he told Mannix to lower his voice as he was not being impressed by Mannix at all. Continuing, Crum indicated that he told Mannix the nineteen men that he condemns (hostile witnesses) "went over the entire strategy with your council, Governor McNutt, and with Eric Johnston." Crum continued, according to the source of information, that Johnston had lied to him as Crum had been told by Johnston that there would be no black list, and it subsequently appeared in the testimony the next day that he proposed a black list. Crum indicated that he planned to again go to Los Angeles in approximately a week, apparently as a follow-up on behalf of his clients.

On December 17, 1947, on a confidential basis, [REDACTED] furnished the following information concerning the Hollywood "unfriendly" witnesses and their legal counsel:

[redacted] related that in connection with the arraignment of the ten Hollywood individuals cited for Contempt of Congress he had conferred with Martin Popper, their attorney. Popper wanted to make a deal whereby the ten men would be arraigned on the date of the trial rather than to have to travel across the country for the arraignment. [redacted] would not agree to this because of the experience in the J. Edgar Hoover case where Ernestine Gonzales Fleischman did not appear at the date of trial and is still a fugitive. United States Attorney Morris Fay was in agreement with [redacted] on this matter.

A few days later, according to [redacted] Attorney General Clark called Fay and said that "his good friend Bartley C. Crum, with whom he had worked on War Risk Insurance cases, wanted something done as a favor relative to the arraignment of the ten Hollywood men" and Clark wanted "Fay to do something as a favor to Crum". Fay then called in [redacted] and after some discussion [redacted] pointed out to him that the ten Hollywood figures were fighting extradition in California, and upon hearing this Fay said he would so inform Attorney General Clark and that the case should be rushed to extradite the ten men.

In a day or so Fay informed [redacted] that Clark had again called him and that Senator Claude Pepper had been in touch with Clark. Fay mentioned casually that some circles believed that Pepper was Vice Presidential timber. Fay wanted [redacted] to agree to the arraignment of the ten men at the date of trial. [redacted] again pointed out to him the disadvantages of this procedure and Fay told him that he had reached an agreement with Martin Popper on the matter. [redacted] and Fay then went to Justice Pine and reportedly Fay actually agreed with Justice Pine who was opposed to the arraignment at the date of the trial, and Fay finally convinced Justice Pine that such a procedure could be followed with safety. However, [redacted] ran into Justice Pine that evening and Pine was still not in favor of the idea and [redacted] informed Pine that confidentially he did not favor it. The following day Pine informed Fay that he had not made up his mind on the matter and was still inclined to oppose Fay's suggestion. When the matter came up for argument before Justice Pine, Popper made the appropriate motion which was to the surprise of Popper, opposed by Fay. Popper then charged Fay with bad faith which Fay denied, saying he had made no agreement with Popper, although everyone present, including Justice Pine, knew Fay was lying. Justice Pine thereupon denied the motion made by Popper and set the arraignment for January 9, 1948 in Washington, D.C.

[redacted] Martin Popper it was ascertained that he contacted Robert Fenny concerning the possibility of lobbying on behalf of the ten Hollywood defendants who were cited for contempt by Congress in order to secure a delay in the arraignment until the day of trial.

This conversation occurred on December 27, 1947. Popper requested that Kenny come to Washington to see the Attorney General in an effort to cause a delay in the case involving the ten Hollywood defendants. Kenny was of the opinion that it would be just as well if he telephonically contacted the Attorney General upon his arrival in New York City on December 30, 1947. Popper, however, was quite insistent upon Kenny's coming to see the Attorney General in person. He stated that he believed that if Kenny went in and saw the Attorney General face to face he might have a better chance. Popper also indicated that he was going to see the assignment commissioner here in Washington, D. C., and secure a date for a hearing on the first day that Justice Pine is back in Washington. Popper indicated that he was also going to continue lobbying on behalf of the ten Hollywood defendants.

Kenny also advised Popper that he and Bertley Drum, also an attorney for the ten Hollywood defendants, were leaving California together and would arrive in Chicago at 11:30 a.m. on December 29, 1947. Kenny stated that he plans to leave Chicago at 4:30 p.m. December 29, 1947, and arrive in New York City on the evening of December 30, 1947. During the stop-over in Chicago Kenny related that he expected to have a long talk with Henry A. Wallace concerning the political ventures of Wallace and the possibility of Wallace's running for president on a third party ticket. Kenny stated that he believes it would be better if Wallace were to run on the democratic ticket in California rather than cause a split in the Democratic Party.

On January 9, 1948, John H. Larson, Dalton Trumbo, Albert Maltz, Alvah Bessie, Samuel Ornitz, Herbert J. Biberman, Edward Dmytryk, Robert Adrian Scott, Ring Lardner, Jr. and Lester Cole were arraigned before Justice Keech of the District Court. All ten of these individuals were arraigned en masse and all pleaded not guilty to the indictments. They were represented by Robert A. Kenny, who was assisted by Martin Popper. Mr. Kenny requested that he have thirty days in which to file a motion for dismissal of the indictment. However, this was not permitted by Justice Keech. Mr. Kenny also requested that the defendants not be subjected to being fingerprinted again, inasmuch as they had previously been fingerprinted in Los Angeles. However, on the objection of Assistant United States Attorney Witz, Justice Keech ruled that the defendants be handled in the ordinary manner as other persons and would be fingerprinted again.

Justice Keech set the first trial for John H. Larson for February 9; Dalton Trumbo, February 16; Albert Maltz, February 23; Alvah Bessie, February 25; Samuel Ornitz, March 8; Herbert J. Biberman, March 10; Edward Dmytryk, March 15; Robert Adrian Scott, March 17; Ring Lardner, Jr., March 22; and Lester Cole, March 24.